

# THE ILLUSTRATED LONDON NEWS.



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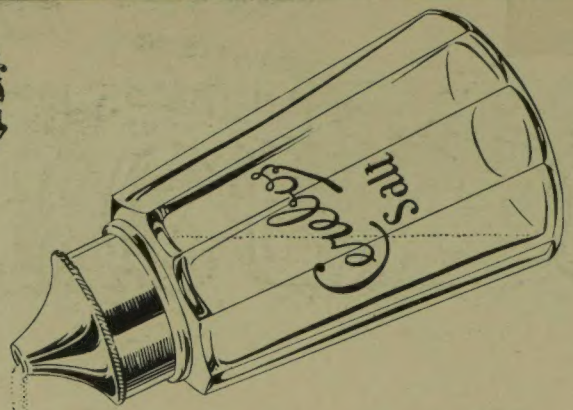
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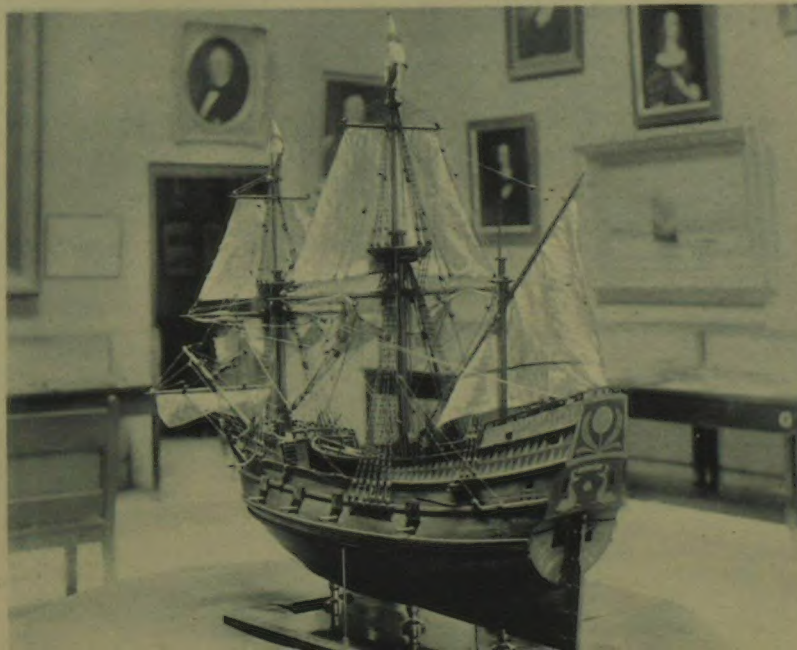
SATURDAY, SEPTEMBER 29, 1934.



## THE TYPE OF THE FIRST PASSENGER-SHIP TO NEW ENGLAND.

A VESSEL OF THE SIZE AND DATE OF THE "MAYFLOWER," A SHIP OF 180 TONS, WHICH CARRIED JUST OVER 100 PASSENGERS, AS AGAINST THE NEW CUNARDERS' 4000.

WHEN the "Mayflower" sailed from Plymouth on September 6, 1620, she had 102 passengers aboard. The old "Britannia" (1154 tons), built on the Clyde in 1840, the pioneer of the four ships that then constituted the Cunard fleet, carried 115 passengers; with a crew of 90. The new Cunarder will carry approximately 4000 passengers; with a crew of about 1200. Hence renewed interest in the fine model here reproduced, which was designed by Mr. R. C. Anderson, and built by him and by Mr. L. A. Pritchard, for the Hall of the Pilgrim Society at Plymouth, Massachusetts, where it now is. It represents an English 12-gunned merchantman of the size and date of the "Mayflower," which was of 180 tons, was 90 feet from stem to sternpost, and had a 26 ft. beam. Obviously, it does not claim to be a precise recon-



struction in miniature of the "Mayflower" herself—that were impossible, since little is known of the Pilgrim Fathers' ship beyond her tonnage—about 180; that she was comparatively old in 1620 (quite possibly the same ship as the "Mayflower" that served in 1588); and that her normal voyages were to ports in the West of Europe, chiefly Rochelle and Bordeaux. But the model is, of course, the result of most expert knowledge, much assisted by the dimensions of the "Adventure," of Ipswich, which was used in 1627 to illustrate the results of various methods of tonnage measurements.

REPRODUCED FROM THE MODEL IN THE HALL OF THE PILGRIM SOCIETY AT PLYMOUTH, MASSACHUSETTS, BY COURTESY OF THE SOCIETY.





By G. K. CHESTERTON.

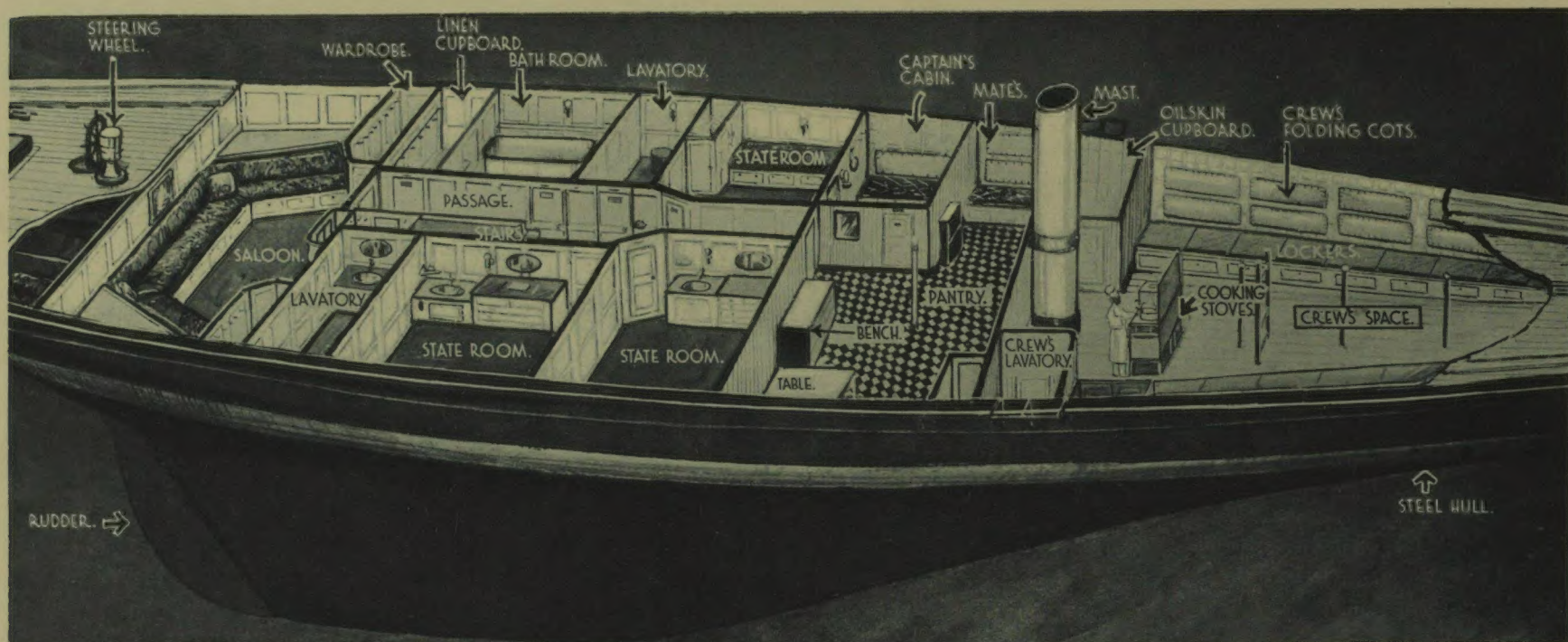
SOME little time ago, when a stir was made by a rather striking book called "Who Moved the Stone?", which might almost be described, with all reverence, as a divine detective story and almost a theological thriller, a pugnacious little paper in Fleet Street made a remark which has always hovered in my memory as more mysterious than any mystery story in the world. The writer said that any man who believes in the Resurrection is bound to believe also in the story of Aladdin in the "Arabian Nights." I have no idea what he meant. Nor, I imagine, had he. But this curious conjunction of ideas recurs to my mind in connection with a rather interesting suggestion recently made by Mr. Christopher Dawson about what we may call the History of Science. On the face of it, the remark I have quoted from the pugnacious paper seems to have no quality whatever except pugnacity. There is no sort of logical connection between believing in one marvellous event and believing in another, even if they were exactly alike and not utterly different. If I believe that

witnesses who not only think the thing true, but do veritably think it is as true as death, or truer than death. They therefore prefer death to the denial of its truth. In the other case we have a storyteller who, in trying to avoid death, has every motive to tell lies. If St. John the Baptist had wished to avoid being beheaded, and had saved his life by inventing a long string of Messianic or Early Christian legends on the spur of the moment, in order to hold the attention of King Herod, I should not regard any "resurrection myth" he might tell as a strong historical argument for the Resurrection. But, as the Apostles were killed as St. John was killed, I think their evidence cannot be identified by sound scholarship as a portion of the Arabian Nights.

I merely pause for a moment upon this wild and preposterous parallel as a passing example of the queer way in which sceptics now refuse to follow an argument, and only follow a sort of association or analogy. But the only real reason for recalling

was particularly proud of knowing a great deal of utterly useless knowledge. Thus the favourite science of the Greeks was Astronomy, because it was as abstract as Algebra. And when the Philistine among them said: "What are the Pleiades to me?", the Philosopher really answered the Philistine by saying: "They are all the more to me because they are nothing to me." We may say that the great Greek ideal was to have no use for useful things. The Slave was he who learned useful things; the Freeman was he who learned useless things. This still remains the ideal of many noble men of science, in the sense that they do desire truth as the great Greeks desired it; and their attitude is an eternal protest against the vulgarity of utilitarianism. But there was and is another side of science, also to be respected, which was from the first represented by things like Medicine. And if there was some association of Medicine with Magic, it was because Magic was always extremely practical.

The modern Magician, often a most respectable



"ENDEAVOUR'S" INTERIOR FITTINGS—SOME OF WHICH MR. SOPWITH HAD REMOVED TO LIGHTEN THE VESSEL: ACTION TAKEN TO BRING THE CHALLENGER INTO LINE WITH "RAINBOW," THE "AMERICA'S" CUP DEFENDER.

This drawing, by our Special Artist G. H. Davis, is taken from a double-page published in our issue of June 23. It shows the interior accommodation with which "Endeavour" was provided when launched this year, and with which she crossed the Atlantic. Some of these fittings were removed by Mr. Sopwith after the second "America's" Cup race in order to lighten the

boat. It was said that they were carried in the first two races because Mr. Sopwith thought the rules insisted on complete cabin equipment, but that, when he was satisfied that the rules did not so provide, and that "Rainbow's" interior was little more than an empty shell, he had as much as practicable taken out. Photographs of the Cup races of September 17 and 18 are given elsewhere.

Captain Peary reached the North Pole, I am not therefore bound to believe that Dr. Cook also reached the North Pole, even if they both arrive with sledges and dogs out of the same snows. It is a fallacy, therefore, even where the two things are close enough to be compared. But the comparison between the Gospel miracle and the Arabian fairy-tale is about the most unfortunate comparison in the world. For in the one case there is a plain and particular reason for thinking the thing true, or at least meant to be true. And in the other case there is a plain and particular reason for realising that the tale is not only untrue, but is not even meant to be true.

The historical case for the Resurrection is that everybody else, except the Apostles, had every possible motive to declare what they had done with the body, if anything had been done with it. The Apostles might have hidden it in order to announce a sham miracle, but it is very difficult to imagine men being tortured and killed for the truth of a miracle which they knew to be a sham. In the case of the Apostles' testimony, the general circumstances suggest that it is true. In the case of the Arabian tale, the general circumstances avow and proclaim that it is false. For we are told in the book itself that all the stories were told by a woman merely to amuse the king, and distract his attention from the idea of cutting off her head. A romancer in this personal situation is not very likely to confine herself strictly to humdrum accuracy, and it would be impossible more plainly to warn the reader that all the tales are taradiddles. In the one case, then, we have

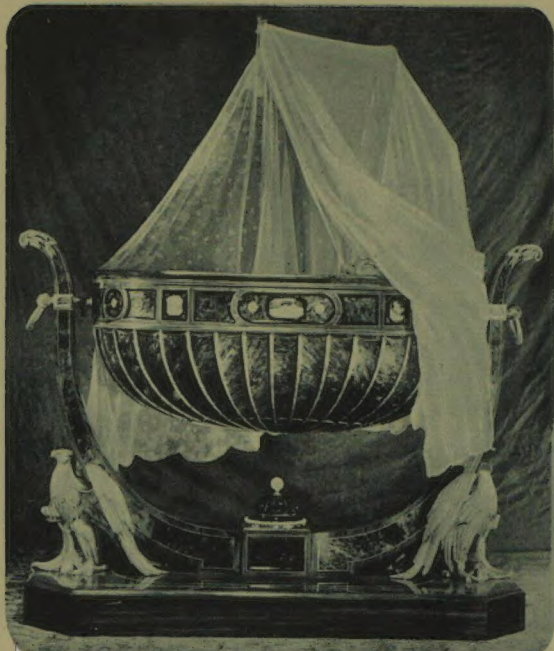
this strange remark about the Arabian Nights is to be found in a much more genuine analogy between Western Science and Eastern Sorcery. Nobody but a lunatic would look either for his facts or his faith in the Arabian Nights. But, oddly enough, there really was a touch of the Arabian magicians in the Arabian mathematicians. There really was a faint flavour of the Oriental wizardry about the quite genuine Oriental wisdom; even when that wisdom was really doing work for which the world will always be grateful, in geometry or chemistry, in mathematics or medicine. Thus we find the paradox; that a man might, after all, look for some of the elements of science in the Arabian Nights, though he would hardly look there for anything very edifying or elevating in the way of the elements of religion. In short, the old dim, or even dark, connection between Medicine and Magic really has a sort of hidden meaning of great historical interest. It is developed by Mr. Dawson in an essay on the Eastern element in early mediæval science, and occurs in a book of essays called "Mediæval Religion."

But this particular point is not concerned with religion, but is connected in a curious way with science. The point is this: that Magic (in the ancient sense) and Medicine (in the modern sense) are really in one way very like each other, because they are both very unlike the pure and abstract idea of Science as conceived by the Ancient Greeks. Science only means knowledge; and for those ancients it did only mean knowledge. It wanted nothing but the pleasure of knowing; it

gentleman, may have altered his opinion that sticking pins in the wax image of a politician would be a practical act of social utility. But so the modern Medicine-Man may have altered his opinion that the blood of badgers mixed with wine and salt is always an immediate cure for rheumatism. But there is nothing in this change of opinion on the mere fact or details that differs from any other modern change in medical method, as in curing consumption first by shutting all the windows and then by opening all the windows. The point is that both types of Medicine-Man were employed by people who wanted something prompt and practical, such as killing politicians or curing rheumatism. And the note of this sort of science, which Mr. Dawson traces to the East, is that it always boasts of possessing Power, as distinct from the other sort set upon enjoying Truth. We have most of us met the kind of theosophical mystic who is always whispering that he can show us the path to Power; that if we will only say "I am Wisdom; I am Power" seventy-seven times before the looking-glass we shall control the cosmos. There was some such note even in mediæval medicine. Mediæval science was really more practical than Pagan science, but sometimes it did really sound a little too practical to be quite wholesome. So some modern hygienic idealists are rather more concerned about health than is quite healthy. It is hard to dwell perpetually on this element of power without poisoning it with some element of pride. So, queerly enough, Aladdin and his Wonderful Lamp really has some remote relation with the miracles of science, though hardly any with the miracles of religion.

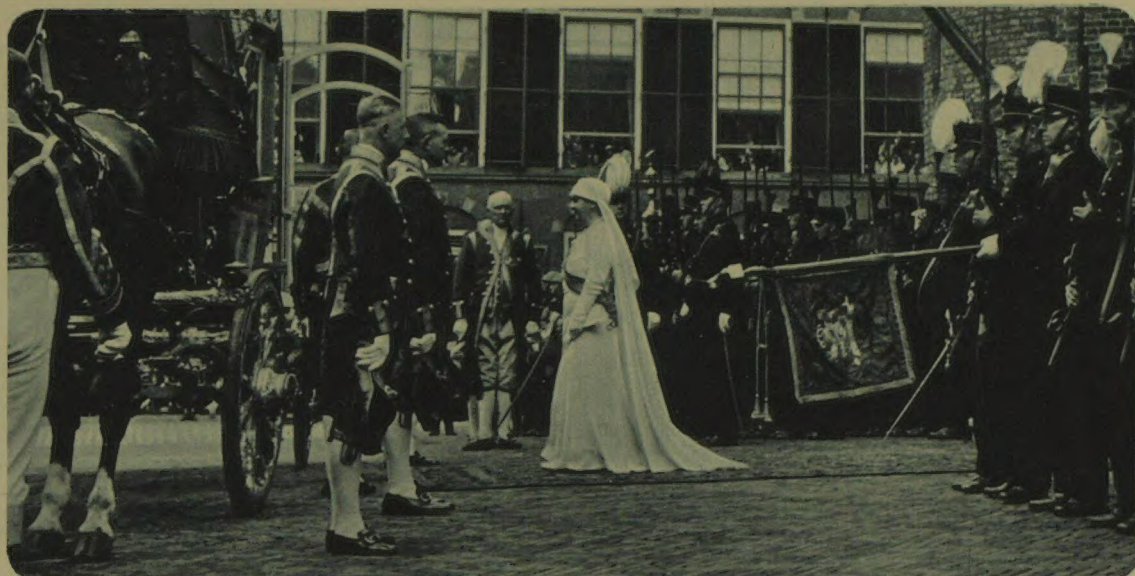


# ROYAL OCCASIONS AT HOME AND ABROAD: NOTABLE INCIDENTS IN THE WEEK'S NEWS.



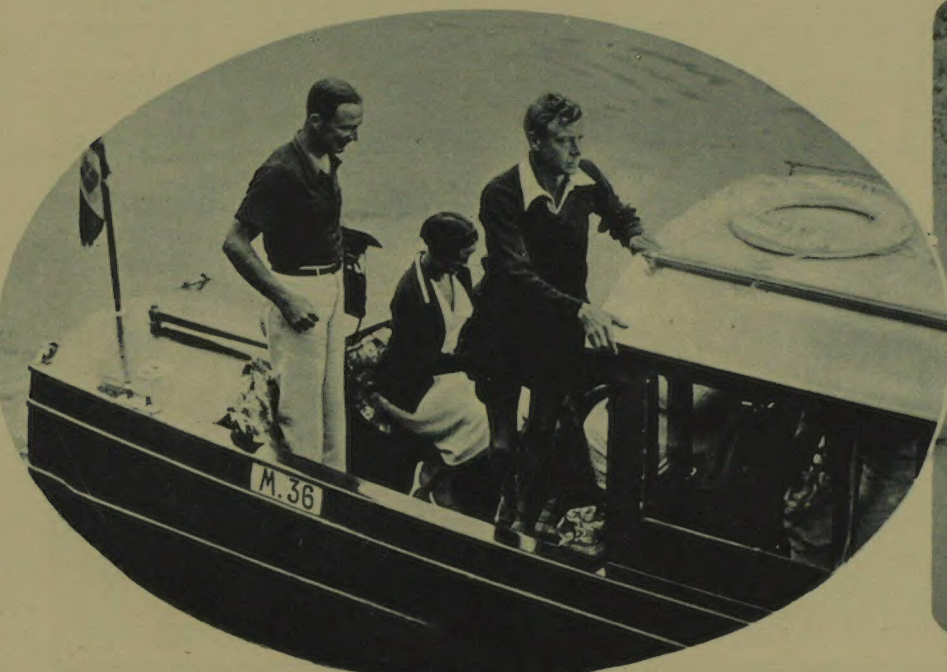
A CRADLE FOR THE ITALIAN ROYAL BABY: ONE OF SEVERAL PRESENTED TO THE PRINCE AND PRINCESS OF PIEMONTE FOR THEIR LITTLE DAUGHTER.

News came from Naples on the 25th that the Princess of Piedmont, daughter-in-law of the King of Italy, had given birth to a daughter on the previous night, and that the child was to be named Maria Pia. Several cradles for the baby have been presented to her parents. For that here illustrated, it was reported, the mothers of Italy contributed a penny each. It was also stated that cradles had been given by Queen Helena of Italy, the Committee of the National Fashion Show at Turin, and the Women of Naples.



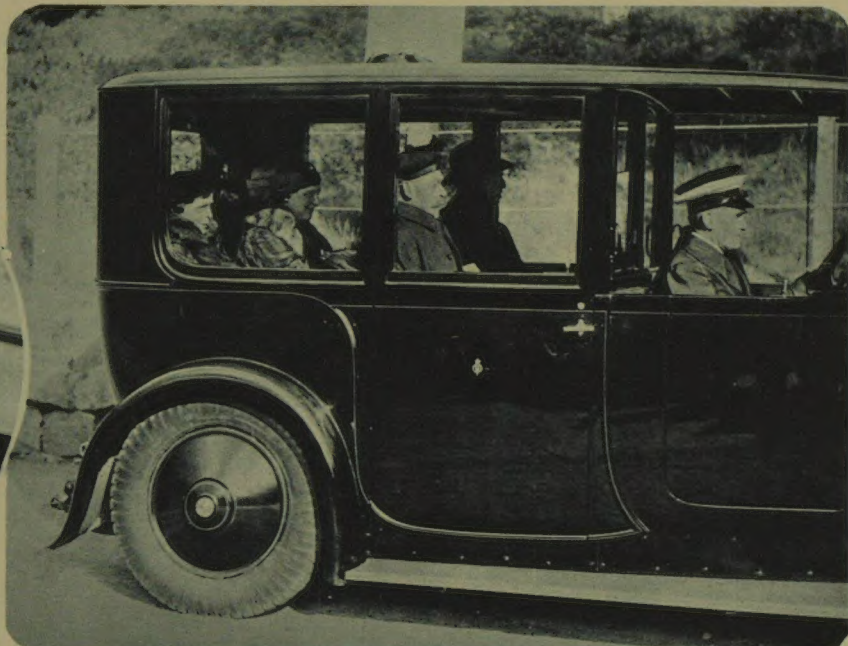
THE QUEEN OF HOLLAND ARRIVING TO OPEN THE DUTCH PARLIAMENT: AN OCCASION ON WHICH THERE WAS SOME SLIGHT DISTURBANCE BY COMMUNISTS.

Queen Wilhelmina opened the new session of the Dutch Parliament at the Hague on September 18. In her speech she said the Government would exert all its power against those who sought to undermine its authority and sow unrest. When cheers were called for the Queen, three Communist members shouted Communist slogans. They were arrested, but were released after interrogation. It was reported that she had been expected to announce the engagement of Princess Juliana (who was present) to Prince Bertil, grandson of the King of Sweden, but that no reference to the subject was heard in the broadcast of the speech.



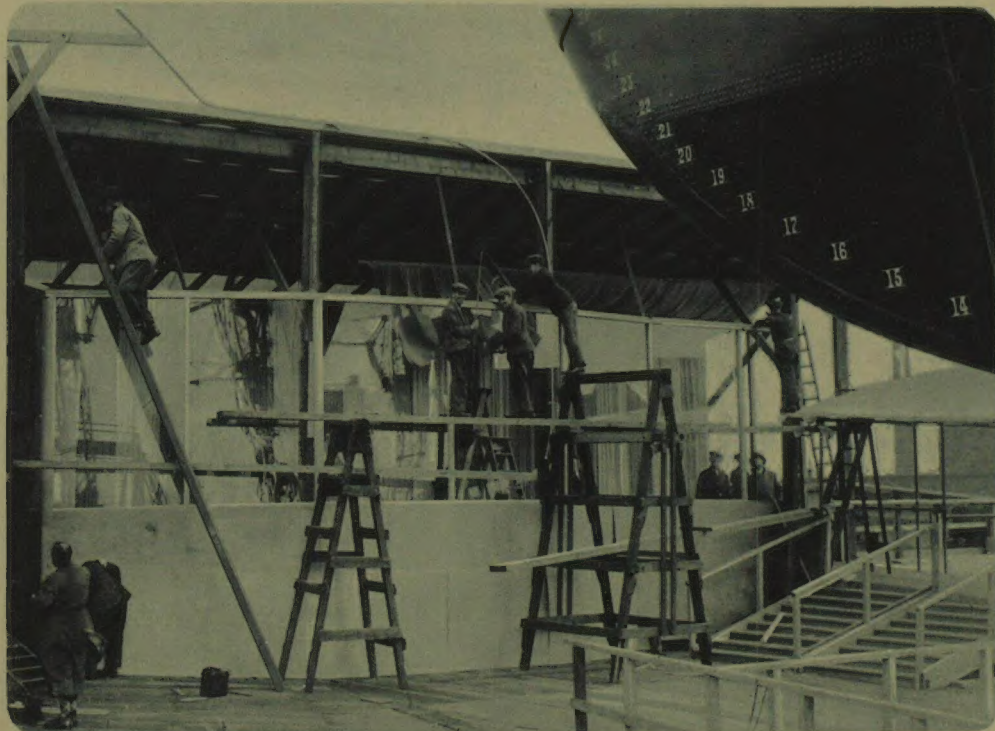
THE PRINCE OF WALES DURING HIS HOLIDAY IN ITALY: LEAVING A MOTOR-BOAT ON HIS RETURN TO VILLA D'ESTE AFTER A TRIP ON LAKE COMO.

It was stated on the 25th that the Prince of Wales, who reached Paris from Italy on the previous day, would fly home in his private saloon air-liner, which had left Hendon for Paris in charge of his personal pilot, Flight-Lieut. Fielden. The Prince left Villa d'Este on the 23rd, after an enjoyable week on Lake Como. His last trip on the lake was made that afternoon in a motor-boat. He arranged to attend the launching of the new Cunarder by the Queen, as mentioned below, but without taking any official part in the ceremony himself.



ROYAL ARRIVALS AT CRATHIE CHURCH: PRINCESS MARINA (BETWEEN HER MOTHER AND THE QUEEN) WITH THE KING AND HER FATHER IN FRONT.

The King and Queen, with Princess Marina and her parents, Prince and Princess Nicolas of Greece, motored from Balmoral on Sunday, September 23, for Divine Service at Crathie Church. Prince George was unable to go, owing to a slight chill, which had kept him indoors the previous day. Later, he accompanied the Princess and her parents by the night train to London. It was reported that the wedding in Westminster Abbey, on November 29, would probably be followed by a further ceremony according to the rites of the Greek Orthodox Church.



ERECTING THE LAUNCHING PLATFORM FOR THE NEW CUNARDER: THE "ROYAL BOX" SET UP FOR THEIR MAJESTIES' USE DURING THE CEREMONY.

A special launching platform was put up for their Majesties at the stern of the Cunarder in preparation for the ceremony on September 26. The platform, seventy feet high, was glass-enclosed, like a modern ship's bridge. The walls were decorated with muslin in alternate strips of green and white. It was arranged that before her Majesty revealed the secret of the liner's name, speaking into the microphone which we illustrate on the right, the King should deliver a



THE QUEEN'S MICROPHONE—FOR HER MAJESTY'S USE WHEN REVEALING A JEALOUSLY GUARDED SECRET, THE NAME OF THE CUNARDER.

short broadcast speech, to be relayed to the Dominions and to America; and that, when the time came for the naming of the vessel, the Queen should break a bottle of Empire wine against the starboard bow, by pressing a button, and say a few words into the microphone, wishing the liner God-speed. The Prince of Wales decided to be present at the ceremony—giving Glasgow its first opportunity of welcoming their Majesties and his Royal Highness together.



# THE GREAT DISASTER AT GRESFORD COLLIERY THAT CAUSED A LOSS OF OVER 260 LIVES.



THE PATHETIC SIDE OF A DISASTER WHICH IS REPORTED TO HAVE OBTAINED SOME EIGHT HUNDRED VICTIMS: A FAMILY GROUP WAITING FOR NEWS AT THE PIT-HEAD.



"FOR MEN MUST WORK AND WOMEN MUST WEEP": RELATIVES OF ENTOMBED MINERS DURING THE ANXIOUS HOURS OF WAITING FOR NEWS, BEFORE THE PIT WAS SEALED.



TWO OF THE MEN WHO FOUGHT THE FIRE: RESCUE WORKERS RETURNING FROM A SPELL BELOW—ONE WRAPPED IN A BLANKET AFTER HAVING BEEN OVERCOME BY FUMES.



THE SPLENDID RESPONSE TO A CALL FOR TWENTY VOLUNTEERS: A CROWD OF MINERS SURGING THROUGH THE COLLIERY DOOR IN THEIR ZEAL TO HELP STRICKEN COMRADES.

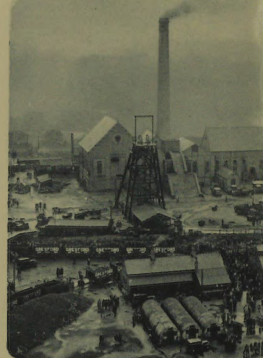
## THE MINE SEALED AFTER HEROIC RESCUE WORK: AND TRAGIC WATCHERS AT THE PIT-HEAD.



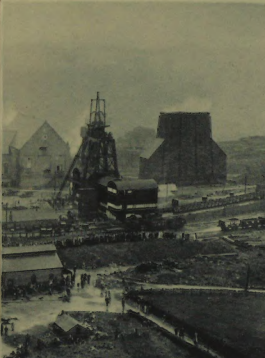
SHOWING THE EQUIPMENT THAT WAS WORN BY FIRE-FIGHTERS IN THE BURNING MINE: A RESCUE PARTY, IN GAS-MASKS AND BREATHING-APPARATUS, ARRIVING AT THE PIT-HEAD DURING THE NIGHT.



FILLING SAND-BAGS WHICH WERE USED TO CHECK THE SPREAD OF THE FIRE IN THE PIT: PREPARATIONS ON THE SURFACE FOR RESCUE WORK BELOW GROUND, WITH AMBULANCE MEN READY.



THE SCENE OF THE DISASTER AS VIEWED FROM THE AIR: SHOWING GRESFORD COLLIERY AND THE SURROUNDING AREA.



AIR: A PHOTOGRAPH TAKEN FROM AN AEROPANE, PIT-HEAD, WITH GROUPS OF WATCHERS.



SOME OF THE GALLANT RESCUE WORKERS ON THE WAY TO A REST-HUT, ACCOMPANIED BY A NURSE: A PHOTOGRAPH AFFORDING A FRONT VIEW OF THEIR FIRE-FIGHTING EQUIPMENT.



"THEY ALSO SERVE WHO ONLY STAND AND WAIT": ANXIOUS GROUPS OF WATCHERS NEAR THE PIT-HEAD WHILE THE EFFORTS AT RESCUE WERE IN PROGRESS IN THE BURNING PIT.

Over 260 Welsh miners lost their lives as a result of an explosion which occurred, shortly before 3 a.m. on September 22, in the Gresford Colliery, some three miles from Wrexham. The disaster is said to have deprived about a thousand people of their



ABOUT TO FACE DANGERS TO WHICH TWO OF THEM HAD ALREADY SUCCEDED: A FILE OF RESCUE WORKERS ON THEIR WAY TO ENTER THE CAGE FOR THE PURPOSE OF DESCENDING THE SHAFT—SHOWING A FILE OF SANDBAGS SUCH AS WERE USED TO CHECK THE FIRE IN THE PIT.

bread-winners and orphaned nearly 800 children, while hundreds of men have been thrown out of work by the closing of the mine. For a day and a half heroic efforts were made to break through the barrier of fire in the pit, in the hope of saving survivors, and two men of the first rescue party were brought up dead. Only eight other bodies were recovered, and they were included in a list of 261 names of victims published by the colliery company on the 24th. In a statement issued by the company at 8 p.m. on the 23rd, they announced: "The attempt to overcome the fire in the main road has gone on ever since yesterday, but, in spite of very strenuous efforts, and although some progress has been made in this road, the fire has got further hold on a road to the right, through which it was hoped that access would have been got to any possible survivors.



THE PIT SEALED, AFTER ALL HOPE OF RESCUE HAD BEEN ABANDONED: THE TOP OF A SHAFT (820 YARDS DEEP) OVER WHICH HAD BEEN PLACED IRON GIRDERS COVERED WITH TIMBER, CONCRETE, AND CLAY—A SEALING LATER BLOWN OUT BY A FURTHER EXPLOSION, IN WHICH ONE MAN WAS KILLED.

To-day several explosions have occurred. This afternoon they became more frequent and closer to where the men were working on the fire. The return air in both main returns is carrying carbon monoxide in dangerous quantities, and it is with great reluctance that all parties—the management, the representatives of the miners, and H.M. Inspectors—have come to the conclusion that no person can possibly be alive in the workings. In these circumstances, and in view of the increasingly grave risk to the men engaged in combating the fire, it has been decided that it would not be right to continue to expose these workers to such serious risk, and all persons have been withdrawn from the mine." This statement was signed by the managing director, the miners' agent, and H.M. Chief Inspector of Mines, Sir Henry Walker, who had spent several hours in the pit. Later,

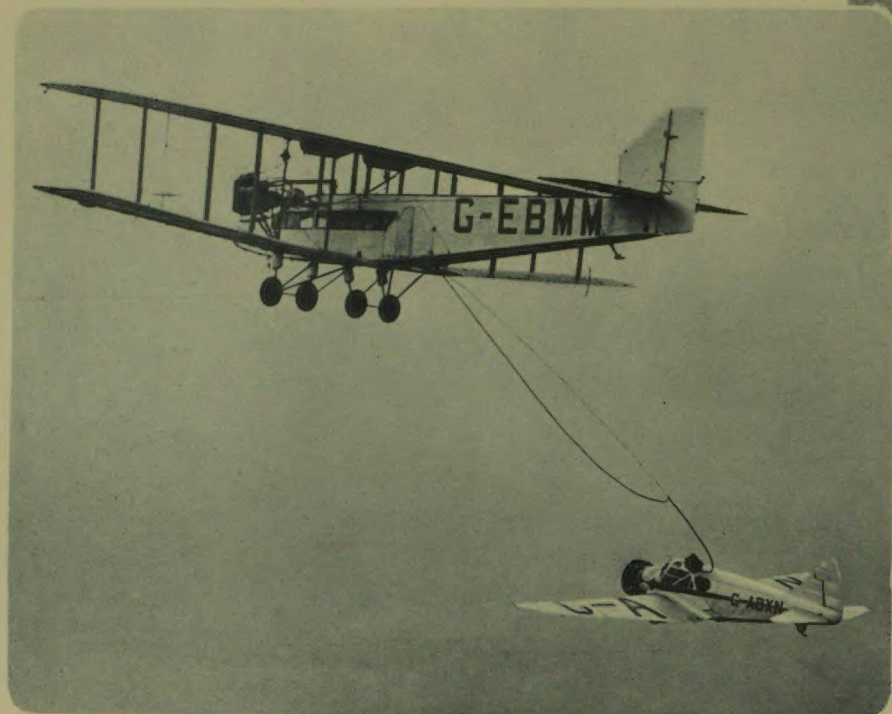


THE CHIEF INSPECTOR OF MINES JOINS IN THE RESCUE WORK: SIR HENRY WALKER (IN FRONT, IN OVERALLS), WHO SPENT SEVERAL HOURS IN THE PIT, ON HIS RETURN TO THE SURFACE.

the mouths of both the shafts, which are 820 yards deep, were sealed up with grids formed of iron girders covered with timber, concrete, and clay. On the 25th a further explosion blew out these sealings. One man was buried 20 yards and died in hospital.



## THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.

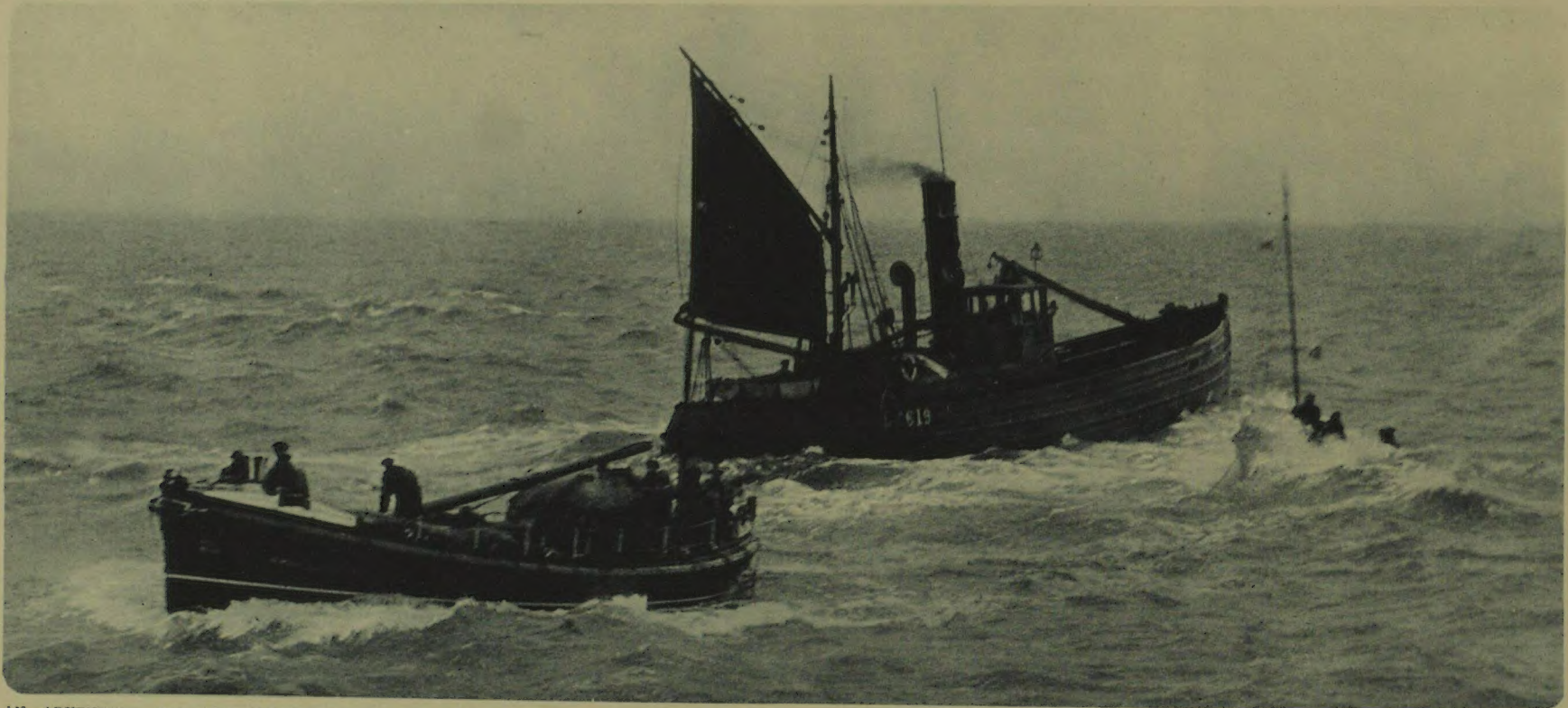


REFUELLING SIR ALAN COBHAM'S AEROPLANE (RIGHT) FOR AN ATTEMPTED NON-STOP FLIGHT TO INDIA: THE "TANKER" WHICH CRASHED, LATER IN THE DAY, WITH FOUR LIVES LOST.



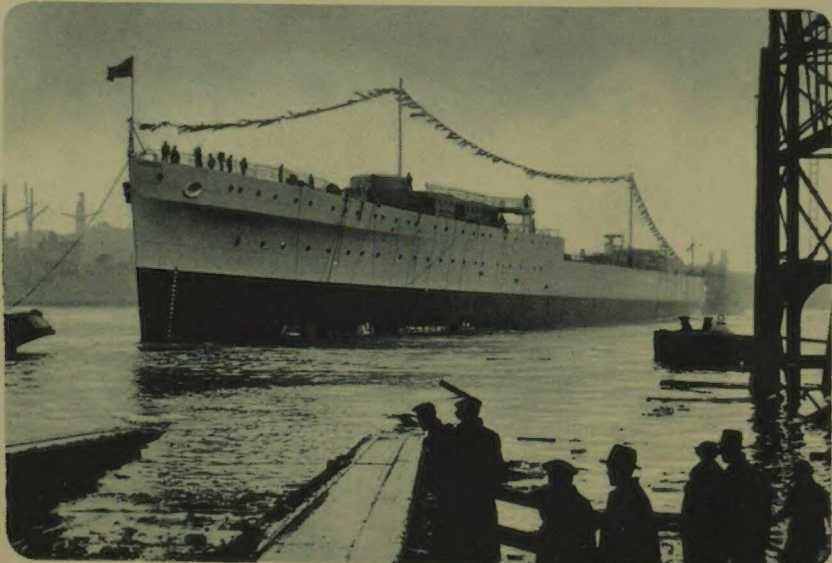
THE "TANKER" (HANDLEY PAGE "W.10") IN FLAMES AFTER ITS UNEXPLAINED CRASH AT ASTON CLINTON: AN AIR LINER IN WHICH OVER A HUNDRED THOUSAND PEOPLE HAD TAKEN FLIGHTS.

Four lives were lost on September 22, when the Handley Page 16-seater passenger aeroplane "W.10," returning to Coventry from its duties as a tanker to resume its work of circus "joy-riding" aeroplane, crashed for some reason unexplained in a field near Aston Clinton, Buckinghamshire. The four occupants, C. H. Brembridge, pilot, James Donovan, engineer, Arthur Littlejohn, rigger, and D. A. D. Harington, apprentice, were killed outright. Earlier in the day the machine had been used as a tanker over the Channel for supplying fuel in the air to the Airspeed Courier, the machine in which Sir Alan Cobham and Squadron-Leader W. Helmore were attempting to fly non-stop to India. This attempt ended in failure at Malta, when the second refuelling operation had been begun. The Airspeed Courier had to make a forced landing, in which it was slightly damaged, and the flight was discontinued.



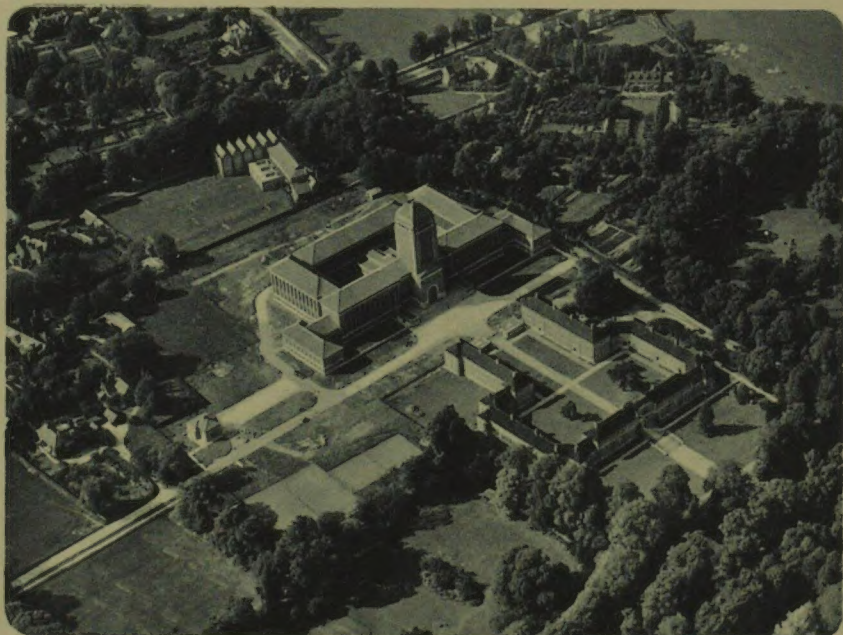
AN ADVENTURE FOR TWO WOMEN IN A GALE OFF THE SUFFOLK COAST: THE LITTLE MOTOR-CRUISER "WILD DUCK II." (SEEN ON THE RIGHT, ALMOST SUBMERGED, IN THE LEE OF A DRIFTER); WITH THE SOUTHWOLD LIFEBOAT (LEFT) WHICH TOOK THE BOAT IN TOW TO LOWESTOFT, RESCUING ITS OCCUPANTS.

An adventure of the sea, which ended happily, took place off the Suffolk coast in the gale of September 22. A small motor-cruiser, the "Wild Duck II," with two women aboard, Miss E. M. Harrison and Miss Wilkinson, got into difficulties off Orford Ness. Their plight was noticed and several boats came to their assistance as the cruiser was drifting ashore. The Southwold lifeboat took the women on board and towed their boat safely to Lowestoft.



A NEW AUSTRALIAN CRUISER LAUNCHED AT WALLSEND: THE "SYDNEY"—ORIGINALLY NAMED THE "PHAETON" AND DESTINED FOR THE BRITISH NAVY.

The most important naval launch on the Tyne since that of the battleship "Nelson" took place on September 22, when the cruiser "Sydney" took the water from the yard of Messrs. Swan, Hunter, and Wigham Richardson. The "Sydney" was laid down as the "Phaeton," but was taken over by the Australian Government and renamed "Sydney" in honour of the Australian cruiser "Sydney," which destroyed the "Emden" off Cocos Island in November 1914.



CAMBRIDGE UNIVERSITY'S NEW LIBRARY, TO BE OPENED BY THE KING: THE BUILDING FROM THE AIR, OPPOSITE THE CLARE COLLEGE MEMORIAL COURT.

His Majesty arranged to open the new University Library at Cambridge on October 22—a ceremony which will mark the completion of many years' devoted work by members of the University. The new building, which dominates the "Backs," has been erected and equipped at a cost of nearly £500,000 from designs of Sir Giles Gilbert Scott, who was also the architect of the Clare College Memorial Court, situated immediately in front.



## PERSONALITIES OF THE WEEK:



THE "MORRO CASTLE" INQUIRY: MR. GEORGE ALAGNA (RIGHT), THE SECOND WIRELESS OPERATOR, WHEN "HELD" TEMPORARILY AS A WITNESS.

In the course of the Department of Commerce Inquiry into the burning of the U.S. steamship "Morro Castle," Mr. George Alagna, the second wireless operator, was "held" as a "material witness," in accordance with American practice. Later, he was released. During the inquiry, sensational and conflicting statements were made by him, by Mr. Rogers, the first wireless operator, and by Acting-Captain Warms.



RUSSIA ENTERS THE LEAGUE OF NATIONS: M. LITVINOFF MAKING HIS OPENING SPEECH IN THE ASSEMBLY.

Russia was elected to the League of Nations in the Assembly on September 18, by 39 votes to 3 negatives, with 7 abstentions. Her opponents were Switzerland, Holland, and Portugal. In his speech, M. Litvinoff said: "The idea of an association of nations contains nothing theoretically unacceptable to the Soviet State, and its ideology."



THE WINNER OF THE 500-MILES RACE AT BROOKLANDS: F. W. DIXON IN HIS RILEY.

F. W. Dixon won the 500-miles race of the British Racing Drivers' Club at Brooklands on September 22, in his special enlarged Riley. His time was 4 h. 53 min. 48 sec.; with an average speed of 104.8 m.p.h. George Cobb started favourite, but retired when rain fell heavily. Eyston, Dixon's other rival, was unlucky in that his relief driver skidded off the track.



A TWENTY-THREE-YEAR-OLD WINNER OF THE £1040 PROFESSIONAL GOLF TOURNAMENT: J. J. BUSSON (RIGHT) CONGRATULATED BY HIS OPPONENT, C. A. WHITCOMBE.

J. J. Busson, the twenty-three-year-old professional of the Pannal Club, Harrogate, and Yorkshire champion, won the thirty-six-hole final of the "News of the World" £1040 match-play tournament at Walton Heath on September 21. He defeated C. A. Whitcombe, a player fifteen years his senior, by two holes, after an exciting match. The players were all square at the turn. Busson is now unofficial British match-play champion.

## PEOPLE IN THE PUBLIC EYE.



GERMANY'S NEW NAZI PRIMATE: REICHSBISHOP MÜLLER GIVING A PUBLIC ADDRESS—WITH THE SWASTIKA IN EVIDENCE.

Bishop Ludwig Müller was installed as Primate of the New German Evangelical Church, at a Congress held in Berlin, on September 23. At the same time protest services were held throughout Germany by pastors who are opposed to the Nazi control of the Church. Reichsbishop Müller is described as the "personal friend and spiritual adviser" of Herr Hitler. It is said that the Reichsbishop's father was a Roman Catholic.



THE AMERICAN AMBASSADOR RECEIVES THE FREEDOM OF BARNSTABLE: MR. BINGHAM AT THE TOWN FROM WHICH AN ANCESTOR OF HIS SAILED TO FOUND BARNSTABLE, MASS.

The Freedom of Barnstable was conferred on the U.S. Ambassador at the Town Hall on September 21. In his speech, Mr. Bingham recalled that his first American ancestor on his mother's side went away from Barnstable in Devon in 1630 to make a new home across the Atlantic. Thus was founded Barnstable in Massachusetts. Later in the day the Ambassador visited "Queen Anne's Walk" near the spot at which his ancestor embarked.



THE MARQUESS OF WATERFORD.

Found accidentally shot in the gunroom of his Irish house, Curraghmore, County Waterford, on September 25. Was thirty-three. Formerly in the Royal Horse Guards. He was fond of hunting and riding, and was at one time Master of the Waterford Hounds. Lord Tyrone, who is fourteen months old, succeeds him.



MR. F. F. URQUHART.

Senior Fellow, Balliol College, Oxford. Died September 18; aged sixty-five. Elected a Fellow, 1896, and taught Modern History. Dean, Senior Fellow, and Jowett Fellow, 1916. His kindly and sympathetic personality will be remembered by generations of undergraduates.



SIR CECIL CHUBB, BT.

Presenter of Stonehenge to the nation. Died September 22; aged fifty-eight. Happened to be motoring from Salisbury in 1915 when he saw a big crowd round Stonehenge, and found an auction of the stones in process. He joined in the bidding and secured the property, presenting Stonehenge to the nation in 1918.



GENERAL H. P. LEADER.

Drowned in a yachting mishap, with Colonel Harrison, off North Devon. Born at Detroit in 1865, and educated in Canada. Entered the British Army in 1885, and served in the Boer War with Sir John French. Commanded 1st Indian Cavalry Division. Inspector of Cavalry, 1917.



LIEUT.-COL. W. R. E. HARRISON.

Drowned in a yachting mishap, with General Leader, off the North Devon coast. Served in the Army with the Royal Artillery. Won the D.S.O. and M.C. during the war. A General Staff officer in the Directorate of Military Operations and Intelligence at the War Office at the time of his death.





## THE WORLD OF SCIENCE.



### MOULTING BIRDS.

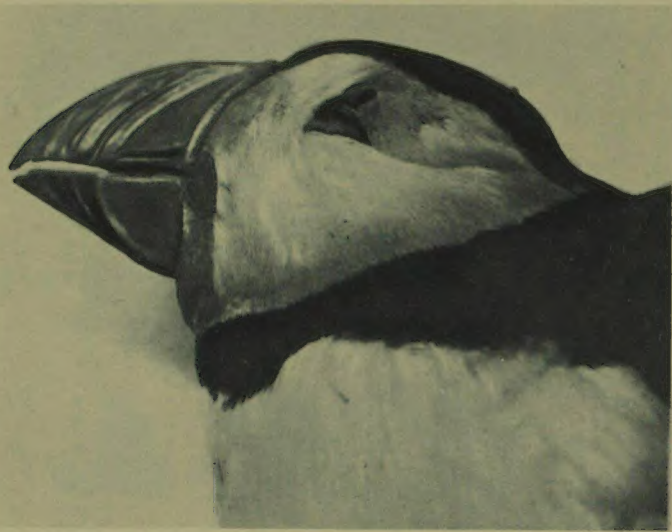
By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

ONE of my readers has just written to ask me to say something about the moulting of birds—a most opportune request, since now is the time of the great moult of the year. It seems he had been

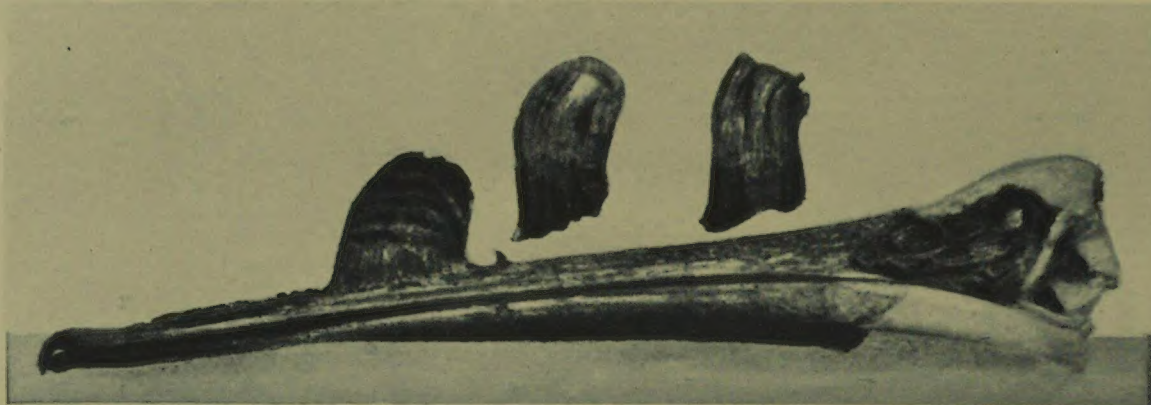
by darker markings, and white below. In the spring this is replaced by a dress surprisingly different in its coloration. For when it is complete, the upper parts of the body assume a most wonderful blending of black patternings on a chestnut background, while the under-parts are of a rich, almost mahogany, red! Here, then, the "warp and woof" of the coloration is suddenly and profoundly changed. The black-tailed godwit, for some mysterious reason, never succeeds in completely effecting the change which makes its near relative so resplendent. For no more than a few feathers, here and there, give expression to this summer dress! At any rate, I have never seen one which had more than an odd feather, here and there, to represent this wedding garment. Some others of the "waders," like the grey and golden plovers and the dunlin, develop a black breast at this season, while the upper parts of the plumage put on brighter hues, especially in the case of the dunlin, where plain ash-grey is replaced by richly-blended chestnut-red and black.

These ebullitions of colour are apparently due to the secretions of the sexual glands, and are known as "hormones," though we have yet much to learn of their nature. But how are the differences in the patterns of the feathers brought about in the course of these wonderful seasonal changes? What is it that causes the pigment-secreting glands to deposit their pigments, year by year, as the "nuptial plumage" is formed, so as to form a pattern markedly different from that of the plumage assumed at the autumn moult?

Nowhere are these changes more strikingly apparent than in the case of the mallard. In June or July, as soon as his mate is busy with the cares of her family, he goes into "retreat," hiding in the reeds, and there divests himself of his resplendent dress, and assumes a garb closely resembling that of the female. At this time, all the quill feathers of the wing are also shed, so that flight is impossible. This is known as the "eclipse" plumage. It really answers to the "winter plumage" assumed much later, at the "autumn moult," by other birds, such, for example, as the "waders" already mentioned. By the time August is well in, this drab-hued dress begins to be replaced by another moult, when the splendours so characteristic of the mallard are again assumed. But the change is gradual, and not completed till the



1. THE HEAD OF THE PUFFIN; SHOWING THE BRIGHT-BLUE HORNY PLATES, IMMEDIATELY ABOVE AND BELOW THE EYE, SHED AT THE AUTUMN MOULT. In the autumn moult the puffin's triangular plate at the base of the beak and the yellow rosette at the gape also disappear.



2. THE BEAK OF THE AMERICAN WHITE PELICAN; SHOWING TWO OF THE PLATES MOULTED IN SUCCESSIVE YEARS, AND ONE IN ITS NATURAL POSITION TO BE SHED AT THE AUTUMN MOULT.

This bird at the start of each breeding season develops on the ridge of the beak a great quadrate upstanding plate of horn, which is shed at the autumn moult.



3. THE GREEN WOODPECKER; SHOWING MOULTING QUILL-FEATHERS RESTING ON PIECES OF WHITE PAPER; SMALLER NEW FEATHERS, PARTLY IN THEIR SHEATHS, APPEARING IN THE WING-COVERTS; THE TAIL ALSO PARTLY MOULTED; AND (BELOW, LEFT) GROWING FEATHERS SHOWN SEPARATELY.

told that birds which were so reckless as to have a second brood would, of necessity, consign that brood to death by starvation, "since the parents would moult before the young were out of the nest and able to fend for themselves." My correspondent urged that "surely, after all these millions of years, Nature would not be so wasteful?" How right he is in this surmise I hope to show. His informant evidently knew nothing of those remarkable changes of raiment effected by what we call a "moult"—the replacement by new feathers of the old, worn plumage.

The suggestion that the moulting birds would be unable to feed their young implies that for a time they would be flightless, and hence unable to forage for food or get back to the nest once they had left it. But, as a matter of fact, there are no birds which moult all their flight feathers at once, except grebes, divers, guillemots, razor-bills and puffins, ducks, geese and swans, and the rail-tribe. And all these, be it noted, are water birds, or, like the land-rails, birds which live in thick cover. The aquatic types have an easy way of escaping their enemies during the period of helplessness. All other birds moult their quills in pairs and in a definite order, so that at no time during this process is there a gap in the wing sufficiently large appreciably to impede flight. This moult of the quill feathers of the wing and tail takes place but once in the year at what is known as the "autumn moult." In many species there is also a "spring moult," during which the body feathers may be completely changed—never simultaneously—though in some this change is only partial.

Here, in this matter of moulting, is an aspect of bird-life brimful of interest, yet allowed to pass almost unnoticed, save by the specialist; and yet even he has only a partial knowledge of the facts. Why do birds moult? And why is the life of the feather limited to one year, at the very longest, and often only to half that time? The ptarmigan, indeed, has three moults in a year! Profound changes take place during these periodic renewals of their vestments, the full significance of which is only partially grasped even, so it seems to me, by the experts.

Let us take the case of some of the "wading birds." The knot, the curlew-sandpiper, and the bar-tailed godwit, for example, at the autumn moult put on a plumage which may broadly be described as "ash-grey" above, relieved

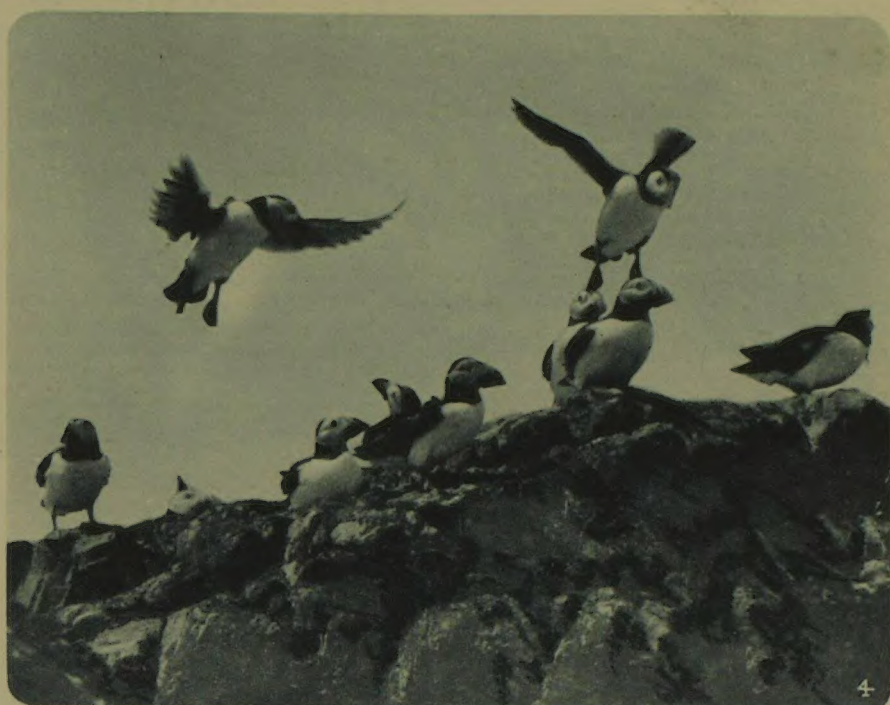
beginning of November. The flight feathers, however, are not replaced, nor are the tail feathers.

It is by no means generally known that some of our game birds—the blackcock and the partridge, for example—give evidence that they once, in like manner, assumed an "eclipse" plumage. But now it goes no further than the head and neck. Gradually, it would seem, the hormones came, as it were, to saturate the system, and so eliminate all but the last traces of this once complete "eclipse" dress, which really, as I have said, answers to the "winter plumage" of other birds. There are many surprising aspects of these changes when considered carefully, and they certainly demand a more careful analysis than they have yet received.

Nor are the feathers the only parts of the body to be moulted. For some birds, like the grouse, shed the claws of the toes. I once had a brace of grouse sent me wherein the new claws were pushing off the old ones. I carefully kept the feet, but in the upheaval of moving into the country these feet were lost, to my great regret. Unfortunately, I did not have them photographed at the time. However, I am still hoping that I shall have yet one more chance to secure another specimen. Our puffin (Fig. 1), at the autumn moult, sheds a pair of gaily coloured plates from the base of his many-coloured beak; and at the same time he loses a small conical nodule of bright blue horn from his upper eyelid, and an oblong plate of the same nature and colour from the lower eyelid. The razor-bill also sheds a portion of the base of the beak-sheath at the autumn moult. Stranger still is the case of the American white-beaked pelican (Fig. 2), which, at the beginning of each breeding season, develops on the ridge of the beak a great quadrate upstanding plate of horn, which is shed at the autumn moult! It is surely strange that the "hormones" in this bird should give no outward and visible sign of their fermentation other than this very singular form of "ornament." Yet it seems to be these stimulating "juices" which start the growth of the horn at this particular spot, year after year, and we must suppose that it is in consequence of their withdrawal that this curious excrescence drops off.



# THE AERODYNAMICS OF PUFFIN: THE PROCESS OF ALIGHTING.



1. THE PUFFIN'S NORMAL FLYING POSITION, WITH FEET STRETCHED OUT BEHIND.
2. THE LANDING BEGINS: WINGS OUTSTRETCHED TO ACT AS A BRAKE, AND FEET SEPARATED AND LOWERED.
3. LANDING BEFORE AN APPARENTLY INTERESTED GROUP OF OTHER PUFFINS; THE LIGHTING SHOWING THE TRANSPARENCY OF THE WEB.

These beautiful photographs of puffins alighting were taken on the little uninhabited island of Burhou, which lies two miles west of Alderney. The puffin is among the most attractive of sea-birds, with its grotesque, brilliantly coloured beak apparently out of all proportion to the size of the head. In his "World of Science" article on another page, Mr. Pycraft discusses and illustrates the puffin in connection with its moulting habits. Here it is shown in a favourite haunt, for Burhou, a rocky islet three-quarters of a mile long by three hundred yards wide, is not usually inhabited

4. THE LEGS BROUGHT STILL FURTHER FORWARD AS THE PUFFINS ALIGHT: THE BIRD ON THE RIGHT CHOOSING A GAP BETWEEN TWO OTHERS.
5. COMING TO GROUND: THE PUFFIN CHECKING ITS SPEED.
6. THE FINAL POSITION BEFORE LANDING: FEET WELL FORWARD AND THE BODY OF THE BIRD ALMOST VERTICAL.

by man, but only by the sea-birds that frequent it. The naturalist who took these photographs stayed a week on the island this summer, living in the little two-roomed house which is its only building. He observed, nesting on Burhou, rock pipit, shag, oyster-catcher, herring-gull, lesser black-backed gull, razorbill, puffin, and storm petrel. The only other birds he saw, with no proof of their nesting, were one lapwing, one dunlin, two red-throated divers, and a ringed carrier-pigeon. Puffins represented the great majority of the residents. Their numbers are about five thousand.



# UNKNOWN AFRICA.

BEING AN APPRECIATION OF  
**"DESERT AND FOREST." By L. M. NESBITT.\***  
 (PUBLISHED BY CAPE.)

THE situation and character of the Danakil country—of which, we imagine, few readers have even heard—are best described in Mr. Nesbitt's own succinct words: "The belt of lowlands which stretches from the eastern spurs of the Plateau to the shores of the Red Sea sinks in places to a depth of 300 or 400 feet below sea-level. In reality it is a section of the great furrow in the Earth's crust which runs from the Dead Sea to the Great Equatorial lakes. The Red Sea itself is a part of this same feature. It is only the thin line of hills along the coast which prevents the waters of the Red Sea from penetrating into and flooding this depression. Known as Abyssinian Danakil, or the Danakil country, the tract extends from parallel 9° N. to 14° 30' N., between meridian 40° E. and 40° 30' E., and roughly constitutes a rectangle some 350 miles long and 100 miles wide."

The country is almost wholly unknown. Before Mr. Nesbitt's expedition, three attempts had been made to explore it. In 1875, a party headed by Werner Munzinger was massacred by natives at Lake Assal. In 1881, an Italian explorer, Giulietti, with a party of fifteen, met the same fate. Three years later, another Italian, Bianchi, set forth with the object of investigating the possibility of a trade-route through the country; he and all his party were slaughtered, at a place which had not been identified until Mr. Nesbitt and his companions discovered, from local information, that it was the Tio water-hole. The fate of these explorers bears sufficient testimony to the character of the Danakil natives. They are suspicious, bloodthirsty, and treacherous to the last degree, and their formidable characteristics are the inevitable result of the circumstances in which they live. In the first place, they are perpetually at war, tribe against tribe, and their whole precarious existence is spent in raiding and being raided. In these forays terrible execution is done, and whole communities are annihilated. Secondly, they live in conditions of the direst poverty and with little resource against the relentless forces of nature which are arrayed against them. They know no agriculture or handicraft, and their men, when not fighting, perform no labour of any kind. Their dwellings are miserable, their food often consists of a few grains of millet, and in their arid territory water-supply is a constant anxiety. Their method of making fire is probably the most rudimentary now existing in the

world. Mr. Nesbitt tells us nothing of their religion, but their philosophy is simple. It is one of blood. A man acquires merit by the number of human victims he can claim, and he demonstrates his prowess by retaining gruesome relics of his victims. Death is the only life of these children of darkness. Mr. Nesbitt asked one young brave whether, having killed two men, he did not feel that he could now rest on his laurels for a time. "What is my life to be then for the rest of my days?" asked this logical savage. "Am I to stay idle?" "Tend your cattle," suggested Mr. Nesbitt. "That is women's work," said the other; "men must think of blood, for it is better to die than to live without killing." Apart from the nature of the country, it needed no little hardihood to venture among these con-

The animals suffered even more than the human beings, for, besides hunger and thirst, they had to endure inexhaustible swarms of horse-flies, and, more than once, dangerous lip-worms. One of the natives became insane; and several recovered, in defiance of all probability, from illnesses which seemed mortal. There were, no doubt, some compensations of contrast; Mr. Nesbitt, we imagine, will remember all his life that moment when, after days of torturing thirst, his guide discovered the sweet, clear pools of Labeledin.

It is difficult to say whether nature is more horrible in these great tracts, where no life can maintain itself, or in the jungle, where plant and creature abound too luxuriantly and all prey upon all. "At night the forest resounded with the laughter of hyenas, the shrieks of monkeys frightened by leopards and snakes, and the heavy blowing and snorting of hippopotami. These and other sounds combined to form a dreadful clamour, which often disturbed our slumbers. . . . One night there was a continuous and dreadful agitation in the forest on the opposite bank of the river. The smaller animals screamed in their terror, from one end of the thick woods to the other, as they ran wildly up and down, passing close in front of our camp. The forest awoke more fully all around us, and became filled with desperate cries. From the river below came a roaring and splashing and thudding of fighting crocodiles, punctuated at intervals by the wailing scream of the vanquished. Above all other sounds was that of the awful blows delivered by the hippopotami." Such is nature and such is life, in the raw.

The explorers' experiences of the natives were sometimes alarming, but they managed to win their way through by calmness and patience, or, when necessity demanded, by broad hints that their deaths would be avenged by powerful European forces. In Aussa, the party was received, with great ceremony, by the Sultan, an amiable young potentate, who was greatly interested in the "iron birds" of which he had heard, in the marvels of maps and books, in the compass, and in a fabulous land, of which he had been told many tales, called America. Less amenable was the aged chieftain, Suni Maa, who kept the party in conference for four days before he would permit it to pass through his territory. His consent was at last obtained by a forged official paper,

which had a magical effect, as it often seems to have with these primitives. Mr. Nesbitt is not only to be forgiven, but



A DANAKIL CHIEF'S TOMB; WITH FOURTEEN STONES SET IN A DOUBLE LINE, TO INDICATE THE NUMBER OF HIS HUMAN VICTIMS.

This drawing shows the tomb of a Danakil chief, built of dry branches in the midst of an arid plain. "A single aperture is left at the base, to serve as a doorway. A few feet to one side of the structure, some square yards of ground are enclosed by a fence of dry branches, piled one upon another. In this enclosure sacrifices of cattle are made at certain seasons. Before the entrance of the tomb a number of large stones are placed on edge in a line. Each stone represents a human victim, whom the dead man slew with his own hand. If numerous, the stones are set in two parallel rows, as though bordering a path leading to the entrance."

Reproductions by Courtesy of Jonathan Cape, Publishers of "Desert and Forest."

vinced fire-eaters and blood-drinkers. Mr. Nesbitt modestly says that his "chief qualifications for undertaking this enterprise were a varied experience of men and animals, gathered in many parts of the world, and a habit of placing my trust in Providence."

Mr. Nesbitt first made a southward cross-country journey from the Sudan to Addis Ababa, where, among other interesting experiences, he was received in audience by the Abyssinian ruler, Ras Tafari. In Addis Ababa he met two Italians, Pastori and Rosina, who shared his enthusiasm for an adventure in the Danakil country. The enterprise was undertaken without any official knowledge or sanction. The equipment was of the simplest, and the party small: besides the three Europeans, there were fifteen natives, twenty-five camels, and four mules. The armoury consisted of twelve old rifles and two hundred cartridges. From Awash Station, east of the capital, the party struck northward into unknown country. It was the first expedition to attempt to traverse the Danakil territory from south to north. In the ensuing three-and-a-half months, the explorers covered eight hundred miles, rejoining civilisation, or semi-civilisation, at Dallol, on the border of Eritrea. Three of the native porters were lost, almost certainly murdered by wandering Danakils. Ten camels and three mules died of thirst, starvation, and fatigue. The casualty-list is, on the whole, lighter than might have been expected in the appalling conditions which the party had to face every day.

They were spared no single obstacle which nature could oppose to them—jungle, mountain, swamp, and desert. None, perhaps, was so formidable as the lava-fields and the great wastes where the temperature often exceeded 150° F., and where a drop of water was more precious than any other conceivable thing in heaven or earth. "We turned to the north, sinking our feet at every step into the burning sand. The blinding light, and the throbbing heat-waves, made of the atmosphere a sort of incandescent haze. Sky and sand were of one colour, the horizon unseen, by reason of the haze into which both merged and mingled in one quivering glare. The air came up hot from under us, thrown up by the burning ground. We seemed to be walking, shoulder-high, in some fluid thicker and far more resistant than air. In half an hour, our feet were sore, by reason of the heat of the ground. . . . Our faces felt as though they would burst; our nostrils smarted; our eyes were sore and dry. We were oppressed by a tormenting dizziness, which seemed beyond human endurance. We thrust our hands in our armpits, seeking for some little coolness, if only at our finger-tips, but there was no relief." Pelion, in the shape of raging sandstorms, was more than once piled on this Ossa of miseries. It is needless to say that illness and accident were frequent, and it was only by a miracle that they did not prove fatal in all cases.



AYSHA: A HANDSOME DANAKIL GIRL MET BY MR. NESBITT IN THAT LAND OF BLOODTHIRSTY SAVAGES.

The author describes Aysha as follows: "She was prettier than any girl we had yet seen in that land. She was beautifully formed, and full of a natural grace, neither bashful nor awkward. But for her shiny, coffee-coloured complexion, she might have passed for a girl of Southern Europe. Her colour and her file-sharpened teeth were alone at variance, for her manners and the natural sweetness of her address were in perfect good taste."

\* "Desert and Forest: The Exploration of Abyssinian Danakil." By L. M. Nesbitt. (Jonathan Cape; 12s. 6d.)



DRYING HER LOIN-CLOTH AFTER A STORM BY HOLDING IT STRETCHED BETWEEN HER RAISED ARMS: THE YOUNG WIFE OF A DANAKIL GUIDE.

to be congratulated upon the pious and ingenious fraud. This journey of innumerable perils was a most gallant adventure, which must take a distinguished place in modern exploration. It is related in an easy, unaffected style which maintains the reader's interest at high tension. It is embellished with excellent maps and illustrations. Its more technical scientific results have already been communicated to the Royal Geographical Society.



# THE GIANT LINER'S ANCESTRY: SHIPS OF EVER-INCREASING SIZE.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION SUPPLIED BY CUNARD WHITE STAR, LTD.

1840

"BRITANNIA"  
LENGTH 207 FEET.  
GROSS TONNAGE 1154.

1867

"RUSSIA"  
LENGTH 346 FEET.  
GROSS TONNAGE 2960.

1884

"ETRURIA" & "UMBRIA"  
LENGTH 519 FEET.  
GROSS TONNAGE 8120.

1893

"CAMPANIA" & "LUCANIA"  
LENGTH 622 FEET 6 INCHES.  
GROSS TONNAGE 12,950.

1905

"CARMANIA"  
LENGTH 675 FEET.  
GROSS TONNAGE 20,000.

1907

"MAURETANIA"  
LENGTH 790 FEET.  
GROSS TONNAGE 30,695.

1914

"AQUITANIA"  
LENGTH 865 FEET.  
GROSS TONNAGE 45,647.

1919

"BERENGARIA"  
LENGTH 883 FEET.  
GROSS TONNAGE 52,706.

GREAT NEW CUNARDER

APPROXIMATE LENGTH 1018 FEET.  
APPROXIMATE TONNAGE 73,000.

## THE CLIMAX OF NEARLY A CENTURY OF SHIPBUILDING PROGRESS: THE HUGE CUNARD WHITE STAR LINER WITH PREDECESSORS DRAWN TO THE SAME SCALE.

Here we give some idea of the advance in shipbuilding from the foundation of the Cunard Co. until to-day, by comparing some progressive ships *all drawn to the same scale*. In 1840 the Cunarder "Britannia," then a wonder ship, had meagre accommodation for 115 passengers. She had a speed of 13 knots, with paddle propulsion, and was barque-rigged, using sails as well as steam. Eventually, the paddle-wheel yielded to the screw-propeller, and beside the "Britannia" is shown one of the early single-screw vessels. The "Russia" of the 'sixties was a beautiful ship: sailormen admired her, passengers enjoyed travelling in her, and she did New York to Queenstown in 8 days 20 minutes. Electric light was introduced in 1881, and in 1884 came the "Umbria" and "Etruria," which smashed all Atlantic records. In 1892 the "Etruria" did the westward

run in 5 days 21 minutes. Now the Cunard Co. passed from the single screw to the twin screw, and in the "Campania" and "Lucania" they had in 1893 two of the finest liners afloat. These ships saw the final passing of sails; they carried pole masts only and relied entirely on steam power. More recently, the Cunard moved forward again, first with the "Mauretania" and her ill-fated sister, the "Lusitania." Then, in 1914, came the mighty "Aquitania," which played an important rôle in the war. Afterwards, as some compensation for its losses, including the "Lusitania," the Cunard Company was given the giant German liner "Imperator," which became the "Berengaria" and the largest unit of the fleet, until the building of the great Cunard White Star colossus now being completed on the Clyde.



## CUNARDERS OF OTHER DAYS: EPOCH-MAKING FROM THE PIONEER "BRITANNIA" OF 1840

ILLUSTRATIONS (EXCEPT THOSE OF THE "IVERNIA," "CARMANIA," AND "LUSITANIA") REPRODUCED FROM "THE HISTORY OF THE CUNARD STEAMSHIP COMPANY," BY COURTESY OF CUNARD WHITE STAR, LTD.



1840: THE TYPE OF THE FIRST CUNARDER (1154 TONS)—A DRAWING ENTITLED "CUNARD ROYAL MAIL PADDLE STEAM SHIPS 'BRITANNIA,' 'ACADIA,' 'CALEDONIA,' AND 'COLUMBIA.'"



1846: THE 3300-TON CUNARDER "PERSIA," BUILT AS A PADDLE-STEAMER (THOUGH AFTER THE ADOPTION OF SCREW-PROPELLERS IN DEFERENCE TO THE CONSERVATISM OF PASSENGERS).



1861: THE CUNARD ROYAL MAIL STEEL SCREW STEAM SHIP "SERVIA" (7392 TONS), A "MONSTER VESSEL" OF HER DAY, SECOND ONLY IN SIZE TO THE "GREAT EASTERN."



THE CUNARDER THAT SANK THE GERMAN "CAP TRAPALCAR" ON SEPTEMBER 14, 1914: THE 20,000-TON "CARMANIA," COMPLETED IN 1905, AND USED IN THE WAR AS AN ARMED MERCHANT SHIP.



1848: TWO OF THE FOUR NEW CUNARDERS THEN PLACED ON THE ATLANTIC SERVICE: THE CUNARD ROYAL MAIL PADDLE STEAM SHIPS "EUROPA" AND "AMERICA."



1867: ONE OF THE EARLY SCREW-PROPELLED CUNARDERS—THE 2966-TON "RUSSIA," ADMIRER BY NAUTICAL MEN FOR HER "BEAUTY OF OUTLINE AND SYMMETRY OF PROPORTIONS."



1883: A LINER THAT CARRIED 480 CABIN PASSENGERS AND 700 STEERAGE—THE 7269-TON "AURANIA," BUILT WITH INCREASED BEAM IN ORDER TO SECURE GREATER STABILITY.

THE immense new Cunard White Star liner, on which public interest has been centred from the time of her inception, and especially since the announcement that the Queen would launch and name her on September 26, represents the high-water mark of British shipbuilding. In the illustrations given here (as in those on page 467 of this number), it is interesting to trace some of the more important stages in the development of Cunarders since the foundation of that famous line. We abridge here some relevant passages in the "History of the Cunard Steamship Company," from which most of our illustrations are drawn. "The first four steamships provided by the Company were the 'Britannia,' 'Acadia,' 'Caledonia,' and 'Columbia,' all wooden paddle-wheel vessels built on the Clyde in 1840. The 'Britannia,' the pioneer of the fleet, measured 207 ft. long, with a tonnage of 1154, and accommodation for 115 cabin passengers, but no steerage. She sailed on her maiden voyage from Liverpool on July 4, 1840. Four new ships, the 'America,' 'Niagara,' 'Canada,' and 'Europa,' took their station in the early trade in 1848, being followed in 1850 by the 'Asia' and 'Africa,' and in 1852 by the 'Arabia.' The 'Europa' and 'Arabia' were among

## PREDECESSORS OF THE NEW GIANT LINER; TO THE "LUSITANIA" OF TRAGIC MEMORY.

FROM "THE HISTORY OF THE CUNARD STEAMSHIP COMPANY," BY COURTESY OF CUNARD WHITE STAR, LTD.



1850: THE CUNARD ROYAL MAIL PADDLE STEAM SHIP "ASIA"—ONE OF TWO NEW CUNARDERS INTRODUCED INTO THE SERVICE IN THAT YEAR, THE OTHER BEING THE "AFRICA."



ANOTHER TYPE BUILT SOON AFTER THE DISCONTINUANCE OF PADDLE WHEELS: A DRAWING ENTITLED "CUNARD ROYAL MAIL SCREW STEAM SHIPS 'BOTHNIA' AND 'SCYTHIA.'"

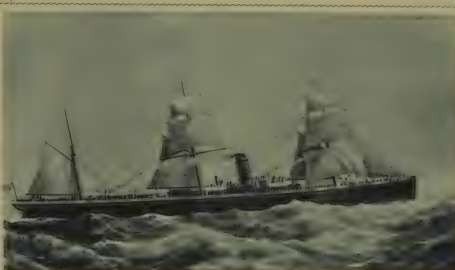


1884-5: A TYPE THAT MARKED A GREAT ADVANCE IN THE EVOLUTION OF PASSENGER LINERS—A DRAWING ENTITLED "CUNARD ROYAL MAIL STEEL SCREW STEAM SHIPS 'UMBRIA' AND 'ETRURIA.'"

several Cunarders employed in the Crimean War of 1854.—In 1856, "notwithstanding that the screw propeller had proved advantageous, passengers were as yet unwilling to take leave of the old paddle-wheel, rapidly becoming extinct. The Company decided to defer to the feelings of their passengers, and the 'Persia' was built. Another vessel of the same class, the 'Scotia,' was the last of the paddle-wheels.—The 'Russia,' built on the Clyde in 1867, was tastefully furnished for 235 cabin passengers. Her fastest passage was 8 days 28 minutes.—In the six years (from 1872) the Company increased their fleet by seven large screw steamers (fitted with compound engines), of which the last was the 'Gallia' (4800 tons).—A "monster" vessel, named 'Servia,' completed in 1931, was the largest and most powerful ship, except the 'Great Eastern,' up to that time constructed. Her length was 515 ft. and gross tonnage 7392.—The 'Aurania,' a fresh type of 1883, had increased beam to secure greater stability and a more commodious saloon.—The 'Umbria' (1884) and 'Etruria' (1885) were in their day "the greatest triumphs of modern shipbuilding science." Their length was 501 ft. and gross tonnage 7718. The 'Etruria's' fastest passage, from Queenstown to New York, was 6 days, 6 hours, 36 minutes.—The sinking of the 'Ivernia,' while used as a transport in the war, was illustrated in our issue of Feb. 3, 1917.



1852: AN ATLANTIC LINER THAT TOOK ITS STATION IN THE TRADE IN THAT YEAR—THE CUNARD ROYAL MAIL PADDLE STEAM SHIP "ARABIA."



1872-8: THE CUNARD ROYAL MAIL SCREW STEAM SHIP "GALLIA" (OF 4800 TONS), THE LAST OF SEVEN SHIPS ADDED TO THE CUNARD FLEET DURING THAT PERIOD.



ONE OF THE CUNARD WAR CASUALTIES: THE "IVERNIA," SUNK BY A SUBMARINE IN THE MEDITERRANEAN ON JANUARY 1, 1917, WHILE EMPLOYED AS A TRANSPORT, WITH THE LOSS OF ABOUT 150 LIVES.



THE VICTIM OF AN "APPALLING CRIME": THE GREAT CUNARDER "LUSITANIA" (30,395 TONS), TORPEDOED BY A GERMAN SUBMARINE ON MAY 7, 1915, WITH A LOSS OF NEARLY 1500 LIVES.



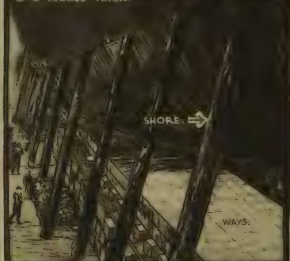
## LAUNCHING THE NEW GIANT LINER ON THE CLYDE:

DRAWN BY OUR SPECIAL ARTIST.

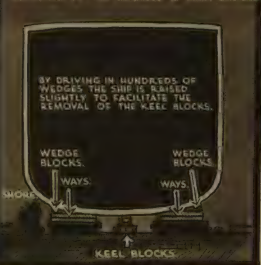
## HOW A 40,000-TON STEEL HULL TAKES THE WATER.

G. H. DAVIS, AT CLYDEBANK.

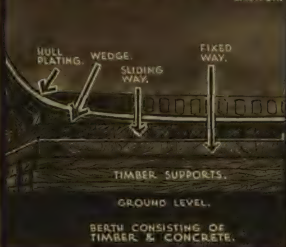
THE WAYS ARE BUILT TO CARRY THE SHIP INTO THE WATER. THEY CONSIST OF HUNDREDS OF TONS OF TIMBER, EACH WAY IS 10 FEET WIDE & 8 INCHES THICK.



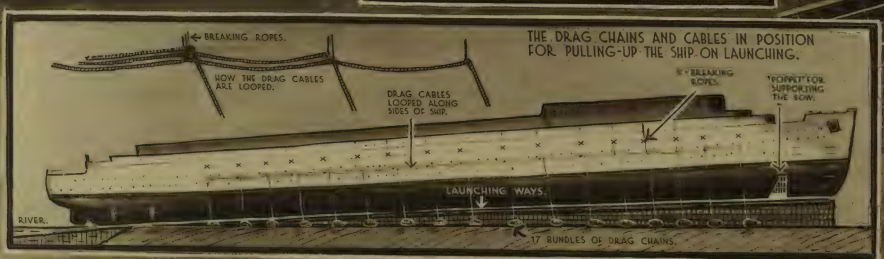
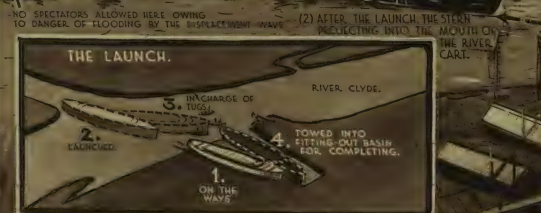
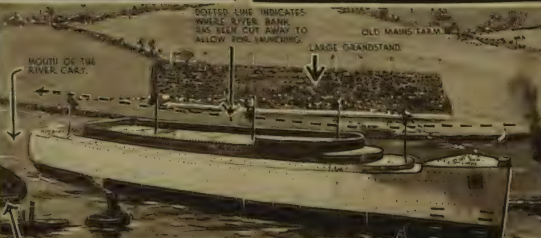
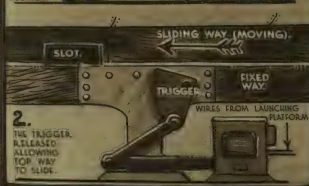
THE NEXT PROCEDURE AFTER THE CONSTRUCTION OF THE WAYS IS THE REMOVAL OF THE SHORES & KEEL BLOCKS.



THE PORT & STARBOARD WAYS CONSIST OF THE FIXED WAYS & THE SLIDING WAYS. THE LATTER, MOVING DOWN & CARRYING THE SHIP INTO THE WATER, ON THE DAY OF THE LAUNCH.



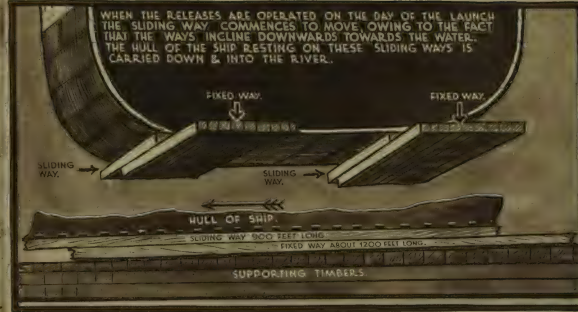
THERE ARE THREE LAUNCHING TRIGGERS TO PORT & THREE TO STARBOARD. WHEN OPERATED BY THE MOVEMENT OF A SWITCH ON THE LAUNCHING PLATFORM, THE SLIDING WAY IS RELEASED CARRYING THE SHIP INTO THE WATER.



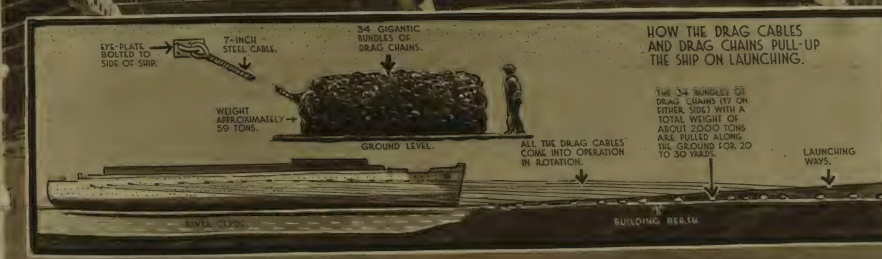
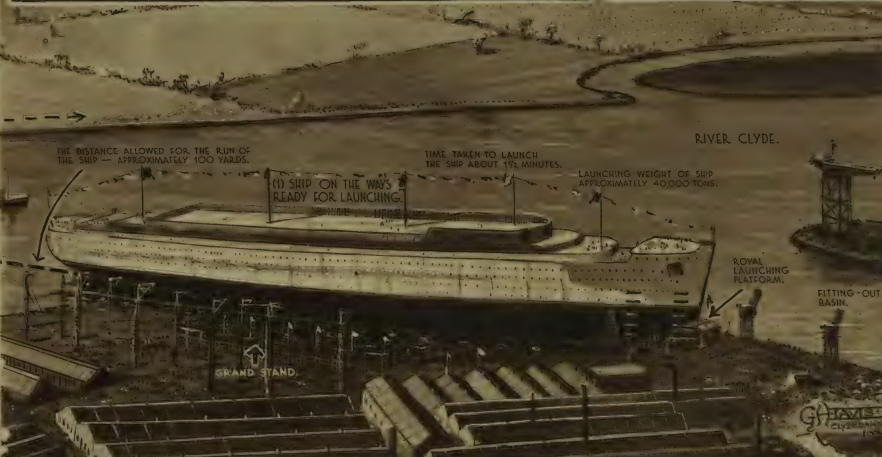
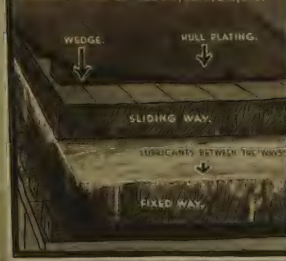
## A COLOSSAL LAUNCHING OPERATION: FIXED AND SLIDING WAYS, LUBRICANTS, LAUNCHING

Launching a great ship is a colossal undertaking, and necessitates most intricate calculations. Scale models have to be made and the whole operation rehearsed in miniature. The launch of a ship so gigantic as the new Cunard White Star liner was further complicated by the Clyde being a tidal river, so that a date had to be chosen when very high water would give sufficient depth. Though a mere shell of steel, even at this stage the ship weighed about 40,000 tons and would dip considerably as she entered the water. At Clydebank another complication was the river's limited width. Use had to be made of the mouth of the River Cart, opposite the ship's

birthplace, and the mouth had to be widened by removing some 51 acres of the banks. Though the ship's stern on launching was calculated to go well into the mouth of the Cart, even then she had to be pulled up within a hundred yards after her bow dipped into the water. The general method of launching a big ship is, firstly, to construct the ways—two distinct sets of timber "runways," each some 8 inches thick and 10 ft. wide, which run beneath the ship to port and starboard, inclining downwards towards the river. Each set of ways consists of the "fixed ways" and the "sliding ways." The fixed ways are constructed solidly on the berth



TO FACILITATE THE SLIDING MOVEMENT THERE IS A COATING OF LUBRICANTS BETWEEN THE WAYS, CONSISTING OF APPROXIMATELY A HUNDRED TONS OF TALLOW, SOAP, OIL, ETC.



## TRIGGERS, DRAG ROPES AND CHAINS, RIVER WIDTH PROBLEMS, TUGS, AND FITTING-OUT BASIN.

upon which the ship is built, and extend from near the bows right under the river's surface. The sliding ways slide on the fixed ways, and, to ease the movement, lubricants such as tallow, oil, and soap are used between the fixed and sliding ways. The sliding ways, whereon the huge hull directly rests, are prevented from slipping by enormous "triggers," three to port and three to starboard. These triggers are operated electrically by a switch on the launching platform. When the "triggers" are thus released, the sliding ways slide along on the fixed ways and carry the ship into the water. If the ship fails to move by its own weight, gigantic hydraulic

rams instantly come into operation to give the initial push. Along each side are secured great seven-inch steel cables (there were seventeen on each side), attached to a like number of bundles of chain. When the ship is launched the cables come into operation in rotation, dragging the great bundles of chain along the ground. These act as brakes, and so pull up the ship. After the removal of these cables, tugs take charge of the newly-launched vessel and manoeuvre her into the fitting-out basin, where she remains moored whilst being transferred from an inert, helpless steel shell, without engines or cabins, into a fully-equipped liner.



THE CUNARDER DWARFING BUCKINGHAM PALACE: AMAZING COMPARISONS.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS.

THE SPEED

IF IT WERE POSSIBLE, SHE WOULD BE ABLE TO CIRCLE THE GLOBE AT THE EQUATOR IN 26 DAYS.



THE POWER

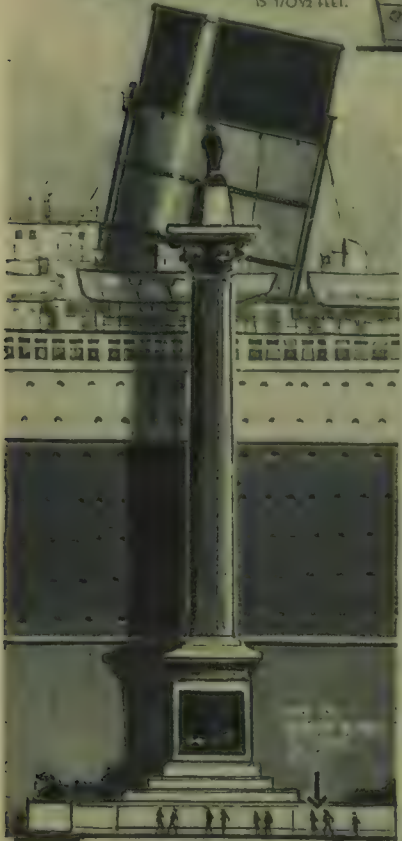
HER MAIN ENGINES OF ABOUT 200,000 H.P. ARE ABOUT EQUAL TO THAT OF 100 "COCK O' THE NORTH" TYPE (L.N.E.R.) LOCOMOTIVES.

HER FOUR TURBINES IF PLACED ON END WILL BE 220 FEET IN LENGTH OR ABOUT 13 FEET LONGER THAN THE ENTIRE LENGTH OF THE "BRITANNIA" OF 1840.

AT FULL SPEED IT IS ANTICIPATED THAT SHE WILL CROSS THE ATLANTIC IN ABOUT 90 HOURS.

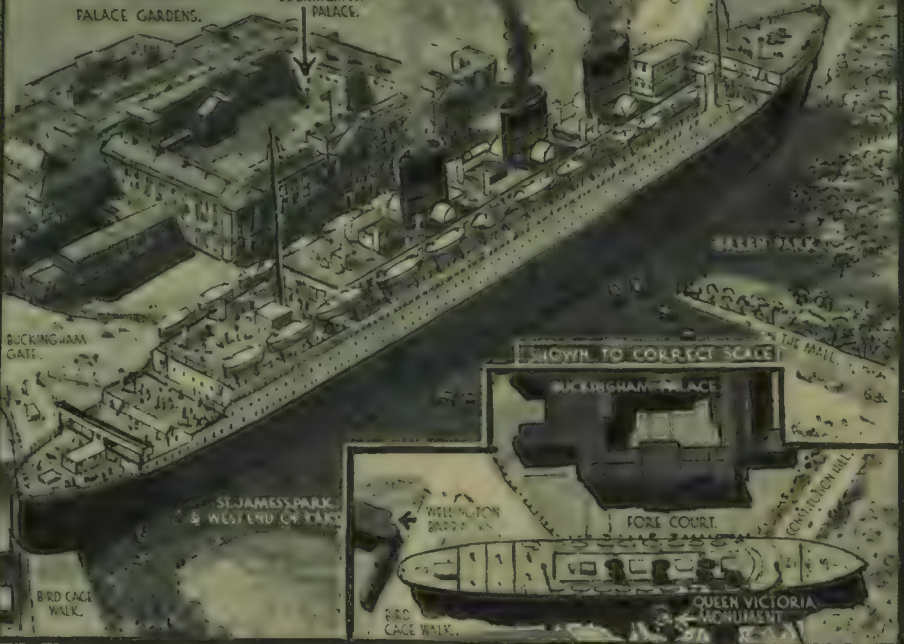
THE HEIGHT OF HER FORE FUNNEL

TO THE TOP OF HER FORE FUNNEL FROM THE KEEL WILL BE ABOUT 200 FEET—THE HEIGHT OF THE NELSON COLUMN, IN TRAFALGAR SQUARE, LONDON, IS 170½ FEET.



THE NEW CUNARDER (1018 FEET LONG) COMPARED WITH THE "GREAT EASTERN" (675 FEET LONG) OF 1858.

THE GREAT CUNARDER COMPARED WITH THE FRONT OF BUCKINGHAM PALACE



THE HEIGHT OF THE SHIP COMPARED WITH THE WESTMINSTER ("BIG BEN") CLOCK TOWER.

HEIGHT 310 FEET.

MAST HEIGHT ABOUT 260 FEET FROM KEEL.

HEIGHT FROM GROUND TO CENTRE OF DIAL 180 FEET (DIAL 23 FEET IN DIAMETER).



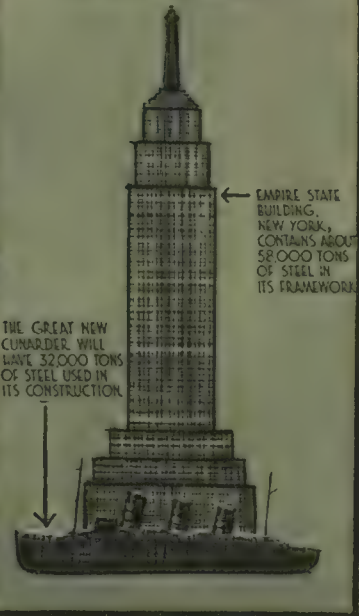
ACCOMMODATION



COMPARE THIS WITH THE FIRST CUNARDER, THE "BRITANNIA" OF THE YEAR 1840.



THE STEEL FRAME



THE GREAT NEW CUNARDER WILL HAVE 32,000 TONS OF STEEL USED IN ITS CONSTRUCTION.

EMPIRE STATE BUILDING, NEW YORK, CONTAINS ABOUT 58,000 TONS OF STEEL IN ITS FRAMEWORK.

SAFETY



ANY ONE OF THE NEW CUNARDERS 28 MOTOR LIFEBOATS IS SUFFICIENTLY LARGE TO HAVE RESCUED THE WHOLE OF THE 115 PASSENGERS CARRIED IN THE "BRITANNIA" OF 1840.

HER FIRE-DETECTION APPARATUS IS SO SENSITIVE THAT A MAN SMOKING A CIGARETTE IN ONE OF THE SHIP'S HOLD WOULD CAUSE THE RECORDING DEVICE ON THE BRIDGE TO REGISTER THE PRESENCE OF SMOKE.



THE NEW CUNARDER BESIDE LONDON BUILDINGS: VISUAL DEMONSTRATIONS OF HER VAST SIZE, POWER, SPEED, AND SAFETY.

It is difficult for those who have not seen the gigantic new Cunard White Star liner on the Clyde to realise her enormous proportions. To assist our readers we present the vessel compared with some famous buildings. Most people know the "Big Ben" clock tower of the Houses of Parliament or the Nelson Column in Trafalgar Square, but few realise that if it were possible to place the ship, when completed, near these buildings or opposite Buckingham Palace, the mighty vessel would absolutely dwarf these famous London landmarks. With her length of over 1018 feet, if placed at Hyde Park Corner, she would extend from St. George's Hospital to the Cavalry Club in Piccadilly; or if placed in the Mall her width of 118 feet would fill the roadway and one path, and her length would extend from the steps of the Victoria Monument nearly to Marlborough

Gate. The rivets used in her construction, placed end to end, would stretch from London to Newcastle; and the power of her turbines is about equal to 100 of the latest L.N.E.R. express locomotives. Moreover, we must remember that this gigantic structure will float and carry its population of over 5000 people through the seas at the speed of a fairly fast train, and will bridge the Atlantic in about four days. Though provided with every luxury, her hull will be so constructed that it will be rendered practically unsinkable; but, if needed, there are twenty-eight lifeboats, all with Diesel engines, each weighing 16 tons fully loaded, each costing £1200, and each capable of accommodating 140 people. Finally, her electrical plant is so powerful that it is equal to the requirements for supplying a town of the size of Brighton.



## THE GIANT "534" LAUNCHED—AS THE "QUEEN MARY": AN AIR VIEW.



"THE STATELIEST SHIP NOW IN BEING": AT THE END OF THE VITAL 54 SECONDS OF THE LAUNCH BY THE QUEEN.

The great thrill of the day at the launch of the Cunarder "Queen Mary" was, of course, the spectacle of her vast bulk gliding down the slipways immediately after the Queen had named her and actuated the launching mechanism. This, the first "voyage" of the giant liner, occupied just 54 seconds. Just afterwards, the above photograph was taken from the air. The bad weather conditions, it need hardly be said, made photography very difficult. When the six triggers

holding the ship fast were released, and the six hydraulic rams gave her an initial thrust, she started forward with a grinding noise and moved, slowly at first but smoothly and gathering speed, towards the Clyde. As her stern entered the water a white-capped wave arose and for a moment flooded a little of the shore, but soon dispersed. When the bow took the water, the vessel gave one violent lunge, and lay afloat on an even keel, to be taken in charge by tugs.



## THE LAUNCH OF THE "QUEEN MARY": THEIR MAJESTIES GREETED.



ON THEIR WAY TO THE LAUNCHING PLATFORM: THE KING AND QUEEN PAUSING TO ACKNOWLEDGE THE CHEERS OF SPECTATORS.

Before the actual naming and launching of the new Cunarder, the King and Queen were greeted by an enormous crowd as they moved towards the launching platform. Our photograph shows the King saluting and her Majesty bowing. Just before the naming and launching by the Queen, his Majesty made a most felicitous and memorable speech, in the course of which he said: "To-day we come to the happy task of sending on her way the stateliest ship now in being.

It has been the nation's will that she should be completed, and to-day we can send her forth, no longer a number on the books, but a ship with a name, into the world, alive with beauty, energy and strength. May she in her career bear many thousands of each race to visit the other as students and to return as friends. We send her to her element with the good will of all the nations as a mark of our hope in the future. She has been built in fellowship."



# THE SECRET NAME REVEALED: THE "QUEEN MARY" NO LONGER A NUMBER.



## "I AM HAPPY TO NAME THIS SHIP 'QUEEN MARY'": HER MAJESTY CHRISTENING THE GIGANTIC NEW CUNARDER.

Their Majesties the King and Queen, with the Prince of Wales, were in a glass-covered "royal box" on the launching platform. In the photograph the King is faintly seen towards the left; and the Prince of Wales towards the right. The dramatic moment came when the Queen, speaking into the gold and silver microphone seen before her, at last revealed the long-kept secret by pronouncing the words: "I am happy to name this ship 'Queen Mary.'" Her Majesty

caused a bottle of Empire wine to be broken against the vessel's bows. She also released the triggers that had held the ship in position and operated six hydraulic rams which set the vessel gliding down the ways into the river. The monster ship slid smoothly into the water, and the whole operation went off without a hitch. Directly the ship was afloat she seemed to stop dead, through the effective use of drag-chains which prevented her from moving too far.



# THE "QUEEN MARY" AFLOAT: THE END OF A PERFECT LAUNCH.



(ABOVE) "A SHIP ALIVE WITH BEAUTY, ENERGY AND STRENGTH": CHEERING THE "QUEEN MARY" JUST AFTER THE LAUNCH.—  
(BELOW) IN CHARGE OF TUGS: THE "QUEEN MARY," FORMERLY "NO. 534," AFTER HAVING TAKEN THE WATER PERFECTLY.

As noted elsewhere, the launch of the "Queen Mary" went off perfectly. With particular regard to these pictures, it may be noted that the King, in his speech, said: "I thank all those here and elsewhere whose efforts, however conspicuous or humble, have helped to build her. For three years her uncompleted hull has lain in silence on the stocks. . . . We send her to her element with the good will

of all the nations as a mark of our hope in the future." To which it may be added that, as the great ship took the water, her Majesty the Queen exclaimed: "It is a marvel of construction, a wonderful sight." The "Queen Mary" was towed into the fitting-out basin by tugs, and will be there for about eighteen months. A sister ship—or one even bigger—will follow her in due course.



## RETURNED TO CEYLON BY THE KING: THE KANDYAN THRONE TAKEN IN 1815.



THE ANCIENT CORONATION CHAIR OF THE KINGS OF KANDY RECENTLY PRESENTED BY THE DUKE OF GLOUCESTER TO THE GOVERNMENT OF CEYLON: THE THRONE AT WINDSOR, WHERE IT REMAINED FOR OVER A CENTURY.

During his recent visit to Ceylon on his way to Australia, the Duke of Gloucester performed a ceremony which aroused immense enthusiasm in the island, and was attended by magnificent pageantry. In the Audience Hall at Kandy, the former capital of the Sinhalese kingdom, where the native kings were formerly crowned, the Duke, on behalf of the King, presented to the Government of Ceylon the historic Coronation Throne which had been used on such occasions, as well as the crown of the Kings of Kandy. His Majesty's gracious act in restoring these symbols

of ancient sovereignty and past culture in Ceylon was deeply appreciated by the people. The throne and crown, it may be recalled, were captured by the British during the rebellion in 1815, and were then sent by the Governor of Ceylon, Sir Robert Brownrigg, to the Prince Regent. They were preserved in Windsor Castle, where the above photograph was taken, showing the British Royal Arms on the wall above. The throne is a beautiful example of antique woodwork, sheeted with gold and encrusted with jewels. On it is embossed the Rising Sun of Kandy.



# "ENDEAVOUR" WINS THE FIRST TWO RACES OF THE "AMERICA'S" CUP SERIES: CHALLENGER AND DEFENDER IN CLOSE RIVALRY.

# CUP SERIES: CHALLENGER AND DEFENDER IN CLOSE RIVALRY.



THE START OF THE RACE OF SEPTEMBER 18, WHICH GAVE "ENDEAVOUR" HER SECOND CONSECUTIVE VICTORY: THE CHALLENGER (LEFT) PASSING THROUGH "RAINBOW'S" LEE, AFTER MR. SOPWITH'S FINELY JUDGED START HAD SENT HER OVER THE LINE WITH FULL WAY.



"ENDEAVOUR" CROSSING THE FINISHING LINE, FIFTY-ONE SECONDS AHEAD, SHOWING SOME OF THE HUNDREDS OF VESSELS THAT CAME TO WATCH THE RACE—THEIR WHISTLES AND SIRENS SCREAMING TO ACCLAIM THE CHALLENGER'S VICTORY.



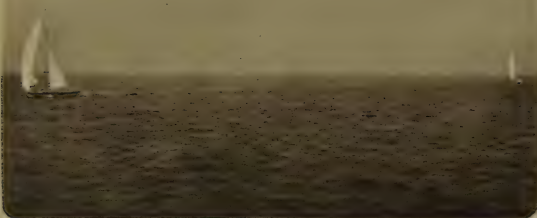
AHEAD OF "RAINBOW," TO SCORE HER SECOND WIN: A VIEW FROM THE SHORE TO WATCH THE RACE—THEIR WHISTLES AND SIRENS SCREAMING TO ACCLAIM THE CHALLENGER'S VICTORY.



"ENDEAVOUR" LEADING "RAINBOW" IN A CLOSE RACE: THE TWO YACHTS CLOSE-HAULED FOR THE WINDWARD TURN AS THEY ROUNDED THE MARK ON SEPTEMBER 18—"ENDEAVOUR" MAINTAINING HER LEAD TO WIN BY THE NARROW MARGIN OF FIFTY-ONE SECONDS.



"RAINBOW'S" SPINNAKER SPLITS AS SHE TRIES TO CARRY IT WITH THE WIND TOO FAR AHEAD—JUST BEFORE THE SAIL WAS CARRIED AWAY OVER THE HEADSTAY AND COLLAPSED LIKE A BURST BALLOON: THE RUN HOME ON SEPTEMBER 17.



"ENDEAVOUR" WINNING THE FIRST RACE, ON SEPTEMBER 17, WITH "RAINBOW" TWO MINUTES AHEAD: THE CHALLENGER, HER GENOA JIB DRAWING WELL, REACHING FOR THE LINE AFTER SAILING THROUGH "RAINBOW'S" WEATHER ON THE RUN.

THE "America's" Cup races, between "Endeavour" and "Rainbow," started off Newport, Rhode Island, on September 15. Out-and-home courses, to windward and leeward, and triangular courses were sailed alternately, each course thirty miles long; the winner to be the yacht that first won four races. The race of September 15 was re-sailed on September 17, since neither yacht finished within the stipulated five and a half hours. On September 17, on a windward and leeward course, the yachts started almost level in a moderate breeze, "Endeavour" on "Rainbow's" lee bow, both close-hauled on the starboard tack. "Rainbow" soon tacked, followed immediately by "Endeavour," and on this port tack "Rainbow" did the better. She sailed rather freer and faster and was able eventually to make a short tack and come about again a hundred yards dead ahead. "Endeavour" therefore tacked on to starboard and got a clear wind, with "Rainbow" up to windward. When both came round to port again to fetch the windward mark, "Endeavour" sailed freely, almost in "Rainbow's" wake, and reduced her lead to 23 seconds at the buoy. They gybed round, set spinnakers to starboard for the run home, and soon "Endeavour," coming to windward, sailed right through "Rainbow's" weather. Mr. Vanderbilt then

tried the American "tacking to leeward," and sailed off to windward, setting a balloon (or Genoa) jib. Mr. Sopwith held on, and when "Rainbow" gybed and came back, with spinnaker set again, on the port side now, "Endeavour" was five hundred yards ahead. She too gybed to port, and set her balloon jib. The wind was now not far enough aft for "Rainbow's" spinnaker. It split at the foot (as one of our photographs shows), and then carried right away over the headstay and collapsed over the lee side. "Rainbow" set a balloon jib and followed "Endeavour" across the line, two minutes nine seconds behind. The next day's race proved another magnificent contest. The course was triangular—first a reach on the starboard tack, then a beat to windward, and finally a broad reach home—each leg ten miles long. There was again a moderate breeze. "Endeavour" crossed the line to leeward of "Rainbow" in a finely judged start, and, taking the lead, rounded the first mark sixteen seconds ahead. On the long port tack of the beat, Mr. Sopwith again sailed his boat closer than "Rainbow" without travelling any slower, and increased his lead at the windward mark to a minute and a half. "Rainbow" came up slightly on the reach home, but could not catch the challenger, and "Endeavour" won by fifty-one seconds. She incidentally set up a record time.



## THE THEATRE IN SOVIET RUSSIA TO-DAY: A VIGOROUS ART WHICH FORMS PART OF THE WORKER'S LIFE.



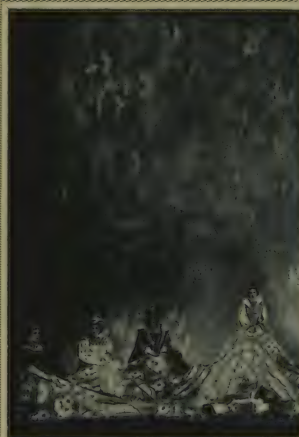
CHAIKOVSKI'S OPERA, "EUGENE ONEGIN," FROM PUSHKIN'S TALE IN VERSE, AT MOSCOW'S GREAT OPERA HOUSE, THE BOLSHOI THEATRE: A PRODUCTION BY KARYATOV, WITH SETTINGS AND COSTUMES BY RABINOVITCH—THE DUEL AT DAWN IN ACT 2.

THERE can be little doubt that at present the theatre of Soviet Russia is the most vigorous and vital in the world. Freed from commercialism and supplied with boundless material resources, it has been able to develop far beyond its boundaries of pre-Revolution days, in some respects advancing to a very high degree of perfection, and in others striking out in new and experimental forms. But whether it is presenting the classics or attempting ultra-modern themes, the theatre in Russia is a living force, as it is nowhere else in Europe. It is part of every worker's life, and a thing of considerable importance in the social organisation of the country. For example, one of its most interesting developments is the spontaneous growth of National Minorities theatres—institutions through which each of the heterogeneous races of the U.S.S.R. is given complete freedom to find in the drama its peculiar artistic expression. There flourish a Georgian theatre; Ukrainian, Tartar, Lettish, and Jewish national theatres; and at Moscow may even be found the first and only Gipsy theatre in the world, where Gipsy plays are given in the Gipsy language. Another development of recent years is the children's theatres, more than eighty of which have been developed throughout Russia, as part of a State programme, to foster the artistic education of young Soviet citizens. Moscow is the centre of this dramatic vigour. The city has over forty theatres running when the autumn season opens—each of them with full

(Continued below.)



"URIE ACOSTA," BY GUTSKOV, AT THE STATE NEW THEATRE: A PLAY PERFORMED THERE DURING THE RECENT MOSCOW THEATRE FESTIVAL, AT WHICH THE PROGRAMME INCLUDED A MAJORITY OF CLASSICS, WITH A NUMBER OF NEW PLAYS.



SCHILLER'S "DON CARLOS" PRODUCED AT THE STATE INQUIRY: THE SETTING FOR THE QUEEN'S IMPRISONMENT: THE CONTINUED VIGILANCE



MALY THEATRE, MOSCOW—A PLAY OF THE SPANISH WITH THE GLIMP OF A BALCONIER OUTSIDE SUGGESTING AND JEALOUSY OF FELIP IV.



SHAKESPEARE'S "TWELFTH NIGHT" IN ITS SOVIET SETTING—THE PLAY PRODUCED AT THE SECOND MOSCOW ART THEATRE: MALCOLM HIDING IN THE GARDEN, WITH SIR TONY BELCH, AGUECHER, AND MARIA BEHIND.

regular attendances. Mr. Hubert Griffith writes: "The most recent Russian theatre . . . has enormous popular support behind it. At various times in the last three years I have been to every sort of Russian theatre, from Grand Opera to circuses in tents, and have never seen a single seat vacant." It should not be supposed that the theatre of the Revolution is, in subject-matter at least, by necessity revolutionary itself. Political and social changes in Russia naturally made fresh subject-matter immediately available to the Russian dramatist, and fostered the propagandist spirit on the stage as it did on the screen, but it is rather with new forms and

## RECENT DRAMATIC PRODUCTIONS IN MOSCOW: LAVISH SETTINGS PROVING THE LIMITLESS RESOURCES OF THE NEW THEATRE.



BOGDAN'S OPERA, "PRINCE IGOR," AT THE BOLSHOI THEATRE, WHICH CAN SEAT 2000 PEOPLE: THE SCENE AT YUTIV, IN THE SQUARE OVERSHADOWED BY THE BELIEF OF THE YETICH, WITH THE TOWN WALLS IN THE BACKGROUND, AND YAROSLAVA ON THE BALFATS.

the best Soviet producers are achieving a nice balance between the extreme 'left' of pure political agitation and the extreme 'right' of the traditional pre-Revolutionary naturalism of the old Moscow Art Theatre. This is reflected most strikingly in the interpretation of the classics—for example, Meyerhold's production of 'La Dame aux Camélias.' Meyerhold, the pioneer of political theatre, has passed from the use of constructivist style to that of philosophical realism. For the interpretation of its content, and to link the play with social principles, he has written in a new character—a commentator on the life and manner of the time—and so moulded the classic to the present-day needs of the audience. A perfect illustration of the changing attitude is the difference between the production of 'Twelfth Night' in 1927, when Malvino triumphed in becoming master of the house, and to-day, when he is portrayed as a racially serving-man trying to do down his own class." The second annual Moscow Theatre Festival opened on September 1, and during the ten days of its run gave, in fourteen theatres, an extensive programme of ballet, opera, and straight plays designed to show a rough cross-section of Soviet dramatic art of the last few years. Some of our photographs show scenes from plays performed at the Festival. They included "Prince Igor," "Don Carlos," "Twelfth Night," and "Uriel Acosta."



A PLAY ON THE FIVE-YEAR PLAN AT THE THEATRE OF REVOLUTION, MOSCOW: A SCENE FROM "MY FRIEND"; WITH A PHOTO-MONTAGE BACKGROUND DOMINATED BY THE SHADOW OF LENIN—THE WORK OF JOHN HEARTFIELD.

with new technique than with new themes that the Soviet theatre is so vigorously alive. It by no means neglects the classical heritage—Shakespeare, for instance, is a favourite in Moscow—but presents (and often adapts) it with a freshness and sharpness to fire the imagination of an audience of modern workers. We may quote Miss Marie Seton: "The three dominating tendencies of the Soviet theatre in 1934 are: first, an awareness of the importance of the classics of all countries, including old Russia; second, increased attention to the personal emotions of the individual; and last, the dramatic analysis of the subtle shades of political attitudes and strategy. . . . To-day

(Continued above on right.)



A CURIOUS MIRROR BACKGROUND FOR THE STAGE ADAPTATION OF BALZAC'S "LA COMÉDIE HUMAINE," AT THE VAKHTANGOV THEATRE: ONE OF NUMEROUS SUCH ADAPTATIONS OF CLASSIC AUTHORS NOW POPULAR WITH THE BRILLIANT NEW SCHOOL OF SOVIET DIRECTORS.



# The World of the Theatre.

By J. T. GREIN.

## "A MAN'S HOUSE" AND "EDEN END": DRINKWATER AND PRIESTLEY.

TO set the mark high and take difficult aim is to cause criticism to be tempered with admiration; for the virtue of the attempt calls for praise, even though the shot fails to hit the target straight and true. In their plays both Mr. John Drinkwater and Mr. J. B. Priestley,



"STREAMLINE"—MR. CHARLES B. COCHRAN'S TWENTY-FIRST REVUE: THE NUMBER CALLED "PERSEVERANCE," A SKIT ON GILBERT AND SULLIVAN. "Streamline" opened at the Opera House, Manchester, on September 1, and was due at the Palace Theatre, London, yesterday, September 28. C. B. Cochran produced it; the book is by A. P. Herbert and Ronald Jeans; the lyrics are by A. P. Herbert; the music is by Vivian Ellis; and the cast includes Florence Desmond, Tilly Losch, Norah Howard, Meg Lemonnier, Naunton Wayne, Kyra Nijinsky, and Mr. Cochran's Young Ladies. This scene is called "Perseverance." It is a skit on Gilbert and Sullivan operas by A. P. Herbert and Vivian Ellis.

eschewing the direct and easier attack, have tackled self-imposed difficulties, explored either fresh territory or fresh methods of approach, and, with the faith of experimenters searching for new values in the theatre, have written studies that command both respect and consideration. But the question that must be faced is: "Do the plays succeed?" The answer is "Yes and no," for, though both plays are stamped with sincerity and moving emotion, though both earn an attentive hearing, neither completely fulfils itself, and in both the emotional reactions are neutralised by difficulties unovercome.

Mr. Drinkwater's "A Man's House," originally presented at Malvern and then performed at the New Theatre, finds its inspiration in Scriptural history and portrays the disintegrating effects of the Gospel and Passion of Christ on a Jewish family. The new spirit of Christianity, conflicting with the older Jewish faith, creates sharp antagonisms and the dramatic possibilities of a house divided against itself. Brother and sister are at enmity, and the old father, Salathiel, is pathetically helpless, unable to heal the breach. All the while the chief presence, Jesus of Nazareth, remains removed from the stage. Here is the first essential structural weakness; for the dramatist, unable to make that central figure dynamically felt, can only suggest His powers through the testimony of others. That the dialogue rises passionately, and that we witness the conversion of the daughter whose sight has been miraculously restored, is not sufficient, even in its emphasis, to establish that dramatic centre which the play needs. The result is that the action is too slow in movement and the emotional impacts lack cumulative effect. Within its human frame, as a picture of a torn family, the first two acts reveal with commendable fidelity the clashing motives in this middle-class Jewish household of A.D. 33; and, since human nature is constant, the description remains true. But Mr. Drinkwater's purpose of reflecting the significance of the disruptive impacts of Christianity is not achieved. The dramatic climax, where the embittered blind daughter wakes to the light, though effective as theatre, does not create that spiritual impression, that inner illumination, which lifts situation to a summit of drama. This is not to deny the dignity of

the writing or the beauty that was in Miss Joyce Bland's performance. The strength of the play has been spent, and there is nothing left for the last act but a sequence of farewells. Nothing ignites the mind or deeply stirs the heart. We watch in quiet resignation till the epilogue is told.

In "Eden End," at the Duchess—what a charming theatre now, after its artistic redecoration!—Mr. Priestley, refusing to write another "Laburnum Grove," has chosen for his theme a dulcified Magda story, setting his scene in a Yorkshire dale and confining his attention to the family history of a country doctor's household. Deliberately, he keys down his dialogue and seeks to capture the austerities of the bleak North. His grasp of character is firm, for, both as novelist and playwright, he has proved abundantly his gifts of delineation, and his conflict between the elder daughter, an actress disillusioned and discontented, and her unmarried sister rooted at home is full of potentialities. Then why does the play fail to spring into compelling life? All the factors are there, but, somehow, they do not evoke that response which is in the substance of the play—partly, I think, because the method, too reminiscent of the novel, which permits leisured and undramatic comment, and too defiant of the theatre's demands, which require effective emphasis, is too chastened for the stage. The story, lacking drive and shape, robs the crucial moments of their full effect, and the production and performance do nothing to counteract this flatness. Mr. Ralph Richardson, as the actor who breaks into the colourless life of Eden End, brings a dazzling dash when he is philosophically drunk; but, though brilliantly acted, the part has no core. Miss Alison Leggatt, as the emotionally starved sister, draws a quiet and persuasive portrait; but the Magda, the daughter who had toured the world—surely she was of the theatre, and the author's reservations have bridled the character, so that Miss Beatrix Lehmann, splendid actress as she is, never gets the rein and is neutralised by the dialogue. The cold passion of Lilian should have kindled a flaming fire in Stella—but that is not Mr. Priestley's way. It is a play of quality; but falls short of the mark at which imagination aimed because the style is too frigid, the action too lethargic, and the performance too subdued.

## THE WIZARDRY OF DIALOGUE: "NO MORE LADIES."

We had a curious experience the other day at Wyndham's, where we saw a little

is the right man. Well, things begin in a heaven of bliss, but after a short while they tumble into a little purgatory, because the husband glides and stumbles back to his old slippery path, and the little wife will pay him out in his own coin (so she says!). There is so little that is fresh or new in it all that we might have been mightily bored. But the reverse was the case. The house was all along in festive mood. Laughter resounded in all its grades, and from time to time a prolonged guffaw almost halted the proceedings on the stage. What was the cause of this surprising effect? Why did every sally go home; why were we ready for the next laugh before its predecessor had died away? Lastly, why were certain risky phrases which a few years ago would have been taboo, hailed and well met? It took a little reflection to get to the root of these queries, and I have come to the conclusion that this spell upon the audience emanates from the same source which impels us to listen to a brilliant conversationalist. To find what the French call *le mot juste*, and to apply it at the right time; to let your characters, in certain circumstances, say exactly what we would have said, or would have wished to say, at a given moment; to seize an everyday sentence or adage and twist it, by transposition of words or synonymous transmutation, into a glamorous *obiter dictum*; last, but not least, to endow every type or character with a parlance of his own in accordance with his features, his appearance, his personality, his humour (or absence of it)—all that is the open secret, difficult to realise when writing a play, that makes for success and merriment.

## "JOSEPHINE" AND ITS PRODUCER.

The fate of plays is as strange as the fate of men. Take the case of Hermann Bahr's "Josephine," famous all over the Continent. It came to London when we had a German theatre over thirty years ago; the directors declared that it was impossible; they had, perhaps, a Josephine, but they had no Napoleon; it was left on the shelf. Then, as the chief parts would tempt any actor-manager, the German version was sent from theatre to theatre in vain; the managers did not understand German;



TILLY LOSCH IN A CABARET SCENE IN "STREAMLINE"—A SPARKLING REVUE IN WHICH HER BEAUTIFUL DANCING IS A MOST ATTRACTIVE FEATURE.



"FASTER! FASTER!"—THE FINAL SCENE OF "STREAMLINE": KYRA NIJINSKY AND CORPS DE BALLET IN A BREATHLESS FINALE.

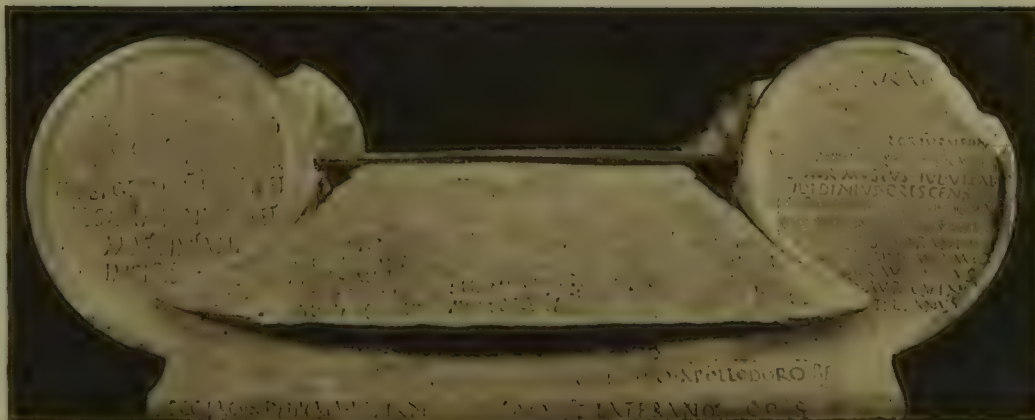
American comedy, "No More Ladies," duly adapted to our palate by the author, Mr. A. E. Thomas. It was nearly all much ado about nothing. A charming, up-to-date girl, tired of night clubs and cocktails, after much humming and hawing decides to take the matrimonial plunge with a charming but rakish young fellow, also ready to break with the past, who is convinced that he

he controlled four theatres in Berlin and three in Vienna, he produced no fewer than twelve plays by Bernard Shaw, and redeemed "The Importance of Being Earnest," which had been a fiasco at two theatres, with a run of four hundred performances. "Outward Bound," also many plays by Somerset Maugham, were other Continental triumphs.



# AN IMPERIAL CLUB; AND A ROMAN HOUSE—FOUND BELOW A CHURCH.

AN exceptionally interesting discovery has been made during the last few weeks in the great Basilica of St. John Lateran, whose underground parts had never before been explored. Two Roman buildings of Imperial age, erected one above the other, have come to light under the central nave, which is now being provided with a new pavement. At about 4 ft. below the present level of the floor, Professor Enrico Josi, Inspector of Pontifical Excavations, struck upon two rooms, which occupy the width of the central nave. An inscription



THE INSCRIPTION WHICH REVEALED THE PURPOSE OF THE MILITARY CLUB, OF THE REIGN OF SEPTIMIUS SEVERUS (A.D. 197), FOUND BELOW THE CHURCH OF ST. JOHN LATERAN IN ROME: AN IONIC CAPITAL OVERTURNED, OVER WHICH WAS SET A STATUE OF MINERVA.

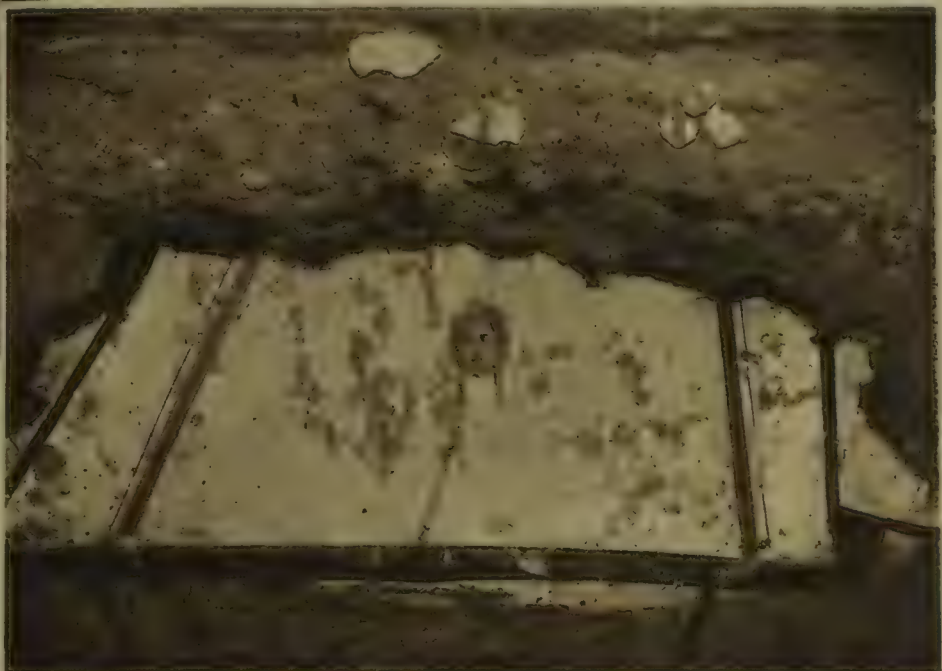
carried on towards the main altar. Here the greatest interest lies in two mosaic pavements, black and white, in perfect condition and with a pattern of a kind unique among known mosaics. The walls of the rooms are white, with red lines to mark the panels, on which are painted small heads, birds, and animals. The floor was strewn with fragments of a very large fresco, which, if it can be pieced together, will doubtless prove one of the most beautiful specimens of painted flowers and foliage of the period. The parts hitherto restored reveal a spray of pink roses, a bunch of white iris, olive twigs with fruit, and clusters of ripe cherries. The delicacy of design and brilliance of colour are delightful. Exotic birds with vivid plumage also

belong to this remarkable piece of work. For the time being, further archaeological research is held up until this section of the floor is remade. It covers an area of 110 square metres, the width of the Roman house stretching over 56 ft., which is about one-third of the total space occupied by the edifice. Excavations have also yielded classic and Christian inscriptions, fragments of mediæval decoration, polychrome wall-paintings, etc., as well as relics of the



WELL-PRESERVED WALL DECORATION IN THE THIRD ROOM OF THE FIRST-CENTURY ROMAN HOUSE: SERVANTS' QUARTERS OF A WEALTHY HOUSEHOLD FOUND BELOW THE CENTRAL NAVE OF THE CHURCH OF ST. JOHN LATERAN.

found simultaneously revealed that they belonged to a military club, the *scola*, or meeting-place, of the *equites singulares* (the Emperor's chosen bodyguard), which was officially opened on January 1, 197 A.D. The inauguration, the inscription states, occurred under the Consulship of Rufinus and Lateranus, the latter being a personal friend of the Emperor Septimius Severus, to whom the club was dedicated. The inscription is on an Ionic capital overturned and used as a base for a statue of Minerva set up in the club, and



DETAIL OF THE WALL-PAINTING IN THE THIRD ROOM OF THE ROMAN HOUSE: ONE OF THE FOUR ROOMS SO FAR UNEARTHED, LYING BELOW THE MILITARY CLUB OF SEPTIMIUS SEVERUS.

original construction of the Emperor Constantine. Among these is the pier of an arching with the brickwork in place, from which it has been inferred that the thirty columns of precious Numidian marble, placed here by the munificent Christian ruler, rose at a distance of 12 ft. one from the other—a point of great importance to students of early Christian architecture. Fragments of yellow marble, with which the interior of the early church was entirely revetted, finally explain the name of "Golden Basilica" connected with this edifice throughout history. The gold reflections of this marble are of a rare beauty.



THE MOSAIC PAVEMENT OF THE THIRD ROOM OF THE HOUSE—ABSOLUTELY INTACT AND OF UNIQUE PATTERN: A PHOTOGRAPH TAKEN A FEW HOURS AFTER THE FLOOR HAD BEEN SWEEPED CLEAN OF EARTH AND DÉBRIS.

is of the greatest importance for archaeologists, since it may help to locate the long-sought barracks built by Septimius Severus and commonly known as *Castra nova Severiana*. Here the Emperor Constantine erected the church dedicated to St. John, over Imperial buildings used for military purposes. Of greater interest still, aesthetically at least, if not historically, is the second Roman house, about 150 years earlier in date than the Severian club, lying below this structure. The four rooms now unearthed are at a depth of some 15 ft. below the floor of the church. According to Professor Josi, they are the servants' quarters of a wealthy Roman home, the reception and masters' rooms of which he is certain of finding when the excavation is



ONE OF THE REMARKABLE MOSAIC PAVEMENTS OF THE ROMAN HOUSE BENEATH THE CLUB; SHOWING (LEFT) THE LOWER PART OF THE WINDOW, LOOKING EAST; AND (RIGHT) THE DOOR, STILL UNOPENED AND WALLED IN FOR THE SAKE OF STABILITY DURING PRESENT EXCAVATIONS.



# BOOKS OF THE DAY.

AS the Napoleonic era seems to be coming into vogue in succession to the Tudor period, and the Man of Destiny supplanting Henry VIII. as the popular stage and film "star" of the moment, I thought it appropriate to collect a few side-lights on his career from books of the day. The first reference occurs in a work which would not, on the face of it, be suspected of dwelling much on warfare, except from the standpoint of philanthropic pacifism. That, indeed, is the attitude adopted (though not without a rational interest in war as a factor in making history) by the author of "A QUAKER JOURNAL." Being the Diary and Reminiscences of William Lucas, of Hitchin (1804—1861), a Member of the Society of Friends. Edited by G. E. Bryant and G. P. Baker. Introduction by John Grosvenor Beevor. With 117 Illustrations, including many Line Drawings by Samuel Lucas (Hutchinson; two vols.: 18s. each). This is a voluminous work, but I cannot call it too long, for the diarist has a beguiling way with him, and wherever I dip into his volumes I feel compelled to read on. The introduction, too, is admirable, but I could have welcomed some variety in page-headings and the insertion of the year in dates of entries.

Hitchin seems to be peculiarly fortunate in the preservation and treatment of its local archives, for I remember reviewing here an elaborate history of the town which, as it were, pictured social England through the centuries in microcosm. William Lucas, the writer of this journal, was a brewer and farmer, whose forebears had been settled in the locality for over three hundred years. His brother Samuel (whose numerous text drawings include a sketch-portrait of the Duke of Wellington made at the Great Exhibition of 1851) exhibited at the Academy from 1830 to 1845. William himself represents the prosperous middle class, a believer in the Horatian ideal of *aurea mediocritas*. He was evidently a man of means, for he was continually going off on pleasure tours at home or abroad. He gives good descriptions of visits to Flanders and the Rhine, Cornwall, Scotland, Wales, and the Lakes, where he met Wordsworth and became a devotee of his poetry. Lucas was no lion-hunter, being apparently a shy man, and, with this and a few other exceptions, such as meetings with Faraday and Elizabeth Fry, the value of his record does not rest on acquaintance with celebrities. It has, however, other solid claims to attention. He was an omnivorous reader, an independent critic (as shown in his remarks on "Pickwick" and Macaulay's history and his lecture on Pepys), an intelligent commentator on public affairs, a lover of art and nature, and a keen observer of life, with a considerable sense of humour. His journal, therefore, offers wide

In his comments on the Crimean War, which occurred during his maturer years, the diarist is torn between his worldly interests and his moral principles. He was obviously sincere when he wrote: "Oh, Lord, make wars to cease we beseech thee, and grant that the Rulers of the Earth may more and more see how inconsistent with the mild spirit of the Gospel are these scenes of blood and slaughter." On the other hand, it was the brewer

from benevolent motives seek to drive out the sin of intemperance. Had it not been for drunkenness there would have been no teetotalism. We have, therefore, no cause to thank the excessive drinker." A brave effort to make the best of both worlds!

Comparisons between the state of Europe as Napoleon left it and its condition since 1918 are effectively drawn in the introduction to "VICTORIAN WALLFLOWERS." By Malcolm Elwin. With eight illustrations (Cape; 10s. 6d.). This passage, however, is merely incidental to the author's sketch of the British literary world at the beginning of the epoch which he covers. Answering the question, "Why Wallflowers?" he says: "This book is a panoramic survey of popular Victorian literature, more especially the literary periodical or magazine, against which background I have planted nine central and representative figures—or 'wallflowers.' He uses the term 'wallflowers' as indicating 'unjustly neglected writers,' but I do not feel that it is a very happy choice for the purpose. When I first saw the outside of the book I thought it must be a study of Victorian womanhood as typified in the ball-room, with the chaperons and the less attractive girls sitting round disconsolate. That is the idea which the word usually calls up when used metaphorically. Moreover, these 'central figures'—which include 'Christopher North' (John Wilson), Barham, Harrison Ainsworth, John Forster, Wilkie Collins, Mrs. Henry Wood, Blackmore, and Ouida—were by no means 'wallflowers' in their own day, whatever they may be in the retrospect. At the 'dance' of Victorian literature and journalism, I should say, their programmes were always full, as Mr. Elwin's book itself, indeed, makes abundantly clear.

After all, however, the suitability of a title is a small matter, and the main point is that Mr. Elwin has given us an able and vigorous study which brings to life again a crowd of interesting people, with all their foibles, rivalries, and ambitions. I cannot altogether accept his condemnation of our present literary standards, in his chapter on Ouida as the prototype of popular taste to-day. There is a great deal more quality than he allows in modern reading and criticism. But his gibes are not reserved entirely for the present generation. Alluding, for instance, to Wordsworth's lack of gratitude for the eulogies of Christopher North, he describes the poet as "a cold fish, with the soul of a Soames Forsyte masquerading in the colourful garb of a great romantic." Such a remark would have pained William Lucas.

This chapter on Christopher North interests me particularly for the account of *Blackwood's Magazine* and "the mystery of the celebrated 'veiled editorship' . . . largely created by Wilson and Lockhart, partly as a 'stunt,' partly for personal convenience, since it enabled each to deny editorial responsibility." Lockhart, it seems, was "the supreme artist in covering his traces with red herrings." Mr. Elwin makes two suggestions for "overdue" books—one, a collection of Christopher North's essays; the other, "a handy selection of the *Noctes Ambrosianae*, which contains some of the most brilliant occasional criticism in English literature." Here again appears "the *Blackwood* habit of mixed collaboration." I do not notice, by the way, any reference to one of the most fascinating of literary mysteries, associated with the *Noctes* series in "Maga"—that is, the origin and authorship of the now famous, but still anonymous, "Canadian Boat Song," expressing so beautifully the nostalgia of exiled Highlanders—And we in dreams behold the Hebrides. I cannot myself contribute to the elucidation of this

[Continued on page 488]



TREASURE ISLAND AS STEVENSON IMAGINED IT: THE MAP FOUND AMONG THE EFFECTS OF BILLY BONES, AFTER HIS DEATH, GIVING A CLUE TO BURIED TREASURE.

The new film of "Treasure Island" at the Empire, illustrated opposite, lends interest to the statement of a French writer, M. Planas: "Some believe the Isle of Pines, near Cuba, to be the 'Treasure Island' of Stevenson's adventure story. Christopher Columbus discovered it in 1493. To-day air trips from Cuba enable visitors to land in a clearing on the spot where, one may imagine, the wooden-legged pirate of Stevenson's romance sought the buried treasure."

Reproduced from the 1885 Edition of "Treasure Island." By Courtesy of the Publishers, Messrs. Cassell and Co.

rather than the Quaker, perhaps, who denounced "the impolicy of War to a great commercial nation" and "these foreign alliances which oblige England to fight in every quarrel." Sometimes his religious and commercial instincts are curiously blended. "To pay for all this," he writes in 1854, "we have the income-tax doubled and an extra duty of 10 per cent. a quarter put upon Malt which will sadly cut down our profits. A perfect crusade is in progress against the use of all fermented Liquors. . . . Our trade is doomed and denounced and we must give over any expectations of increasing our substance in this way. May God grant us contented hearts and preserve us from impatient and bitter feelings towards those who



LANDSCAPE IN THE SUPPOSED ORIGINAL OF "TREASURE ISLAND": A TYPICAL SCENE IN THE ISLE OF PINES (ISLA DE PINOS) IN THE ANTILLES.



WITH THE ALLEGED ORIGINAL OF STEVENSON'S "TREASURE ISLAND": A MAP SHOWING THE POSITION OF THE ISLA DE PINOS (ISLE OF PINES), SOUTH OF CUBA.

variety of interest, and it forms an extensive survey of the period, with many fresh glimpses of people and events.

It is in a letter to his brother Samuel, written in 1829 from Namur, that Lucas touches on Napoleon. "I never felt such interest in my life," he says, "as I did to-day in visiting Waterloo. We spent some time upon the field, and by the help of a plan could make it out most satisfactorily. . . . We were quite astonished to see in how small a place the dreadful scene was acted, and in what exposed situations, and how near to each other Buonaparte and Wellington were situated. . . . We took something of a dinner at the farm of La Haye Sainte: . . . one of the old barn doors still remains perforated by two hundred bullets, and the doors inside the house are also shot through in many places. . . . At La Belle Alliance, where Buonaparte was stationed during most of the battle, there are still several cannon balls fixed in the walls of the house." Lucas mentions reading on the way to Waterloo a French officer's account of the battle, attributing Napoleon's defeat to "a concatenation of the most unexpected accidents" and a "most lamentable mistake."





"THE MAP OF AN ISLAND": (FROM LEFT TO RIGHT) JIM HAWKINS (JACKIE COOPER), DR. LIVESY (OTTO KRUGER), AND MRS. HAWKINS (DOROTHY PETERSON), WITH THE CLUE TO THE BURIED TREASURE.

## STEVENSON'S "TREASURE ISLAND" AS A FILM: THE CLASSIC OF "BUCCANEERS AND BURIED GOLD."

(RIGHT)  
"UNLESS THEY GET  
THE BLACK SPOT  
ON ME":  
BILLY BONES  
(LIONEL  
BARRYMORE)  
STARING AT THE  
FATEFUL  
SUMMONS WHICH  
HE HAS JUST  
RECEIVED FROM  
THE BLIND  
BEGGAR.



"THE *HISPANIOLA* HAD BEGUN HER VOYAGE TO THE ISLE OF TREASURE": ONE OF THE BEAUTIFUL SEASCAPES IN THE FILM VERSION OF "TREASURE ISLAND," RECENTLY PRODUCED AT THE EMPIRE THEATRE.



"THE BOATS HAD TO BE GOT OUT AND MANNED": THE SCENE IN THE FILM VERSION OF "TREASURE ISLAND" SHOWING MEMBERS OF SQUIRE TRELAWNEY'S EXPEDITION LEAVING THE SHIP TO GO ASHORE ON THE ISLAND.



"ANDERSON'S BALL . . . HAD BROKEN HIS SHOULDER-BLADE": (L. TO R., IN FRONT) JIM (JACKIE COOPER), CAPTAIN SMOLLETT (LEWIS STONE), WOUNDED, AND DR. LIVESY (OTTO KRUGER)—STANDING (RIGHT) SQUIRE TRELAWNEY (NIGEL BRUCE).



"THE PARROT SAT, PREENING HER PLUMAGE, ON LONG JOHN'S SHOULDER": JIM HAWKINS (JACKIE COOPER), IN THE HANDS OF THE BUCCANEERS, IS QUESTIONED BY LONG JOHN SILVER (WALLACE BEERY).

Robert Louis Stevenson's famous adventure story has been singularly fortunate in the manner of its treatment at Hollywood in the new film, "Treasure Island," recently produced in London at the Empire Theatre. This Metro-Goldwyn-Mayer picture, directed by Victor Fleming, has the great and not too common merit of keeping faithfully to the original tale, and not taking liberties with the author's plot. It has been recognised as "a straightforward version of the story" and "a well-constructed film of adventure." At the same time, the resources of the screen have made it possible to present the objective background of the story in

a concrete form more vivid and picturesque—at any rate to the unimaginative eye—than any written description. The spectacular seascapes are particularly fine, while the duel in the ship's shrouds, the famous incident of the apple-barrel, and the scenes of fighting on the island are realistically managed. Wallace Beery as Long John Silver, and Jackie Cooper as Jim Hawkins, are the outstanding figures in an excellent cast, which includes Lionel Barrymore as Billy Bones, Otto Kruger as Dr. Livesey, Lewis Stone as Captain Smollett, and Nigel Bruce as Squire Trelawney, the sponsor of the expedition in quest of "buried gold."



## A PAGE FOR COLLECTORS.

### A ROWLANDSON CHARACTER IN PORCELAIN.

By FRANK DAVIS.

The partnership between Rowlandson and Combe was odd. They never met, but Combe would receive every month an etching or drawing from the publisher and would obligingly produce his descriptive verses. These can be truthfully described as

ingenious doggerel, and it is much to their author's credit that he was becomingly modest about them. "The following Poem," he writes, "if it may be allowed to deserve the name, was written under circumstances whose peculiarity may be thought to justify a communication of them. . . . I felt no parental fondness for the work though it was written at that very advanced period of Life, when

from the Derby factory and is based upon the episode near Oxford. I must quote—

"But, as he sought to choose a part  
Where he might best display his art,  
A wicked bull no sooner view'd him,  
Than loud he roared, and straight pursu'd him.  
The Doctor finding danger near,  
Flew swiftly on the wings of Fear,  
And nimbly clambered up a tree,  
That gave him full security;  
But as he ran to save his bacon,  
By hat and wig he was forsaken. . . ."  
etc., etc.

Fig. 1 is, I think, from the very lively print of York Races, where Syntax is swindled but saved by an acquaintance; Fig. 2 shows him reading his "Tour" to a somnolent audience in "The Dun Cow"

3. THE DOCTOR ON HIS IMITATION TOUR TO PARIS "IN SEARCH OF THE GROTESQUE."

is presumably taken from the plate entitled "Rural Sports." Fig. 3 is a portrait of the Doctor on the imitation Tour to Paris "in search of the grotesque." He arrives with his hat tied firmly over his head, and comes ashore at Calais in the manner shown in Fig. 4—which last, by the way, is Staffordshire pottery and consequently lacks the refinement of the other figures.

Both plates and verse of this "Paris" book are much inferior to the original Rowlandson and Combe production, and are characterised by extreme insularity and anti-French feeling.

Finally, I may be allowed to illustrate the general tone of this hearty and curious social document by a little further quotation which will leave no doubt as to the good-humoured Philistinism of the book as a whole. He is received very kindly by a noble Lord who is evidently a connoisseur.

MY LORD: "What think you, Doctor, of the show Of pictures that around you glow?"  
SYNTAX: "I'll by-and-by enjoy the treat;  
But now, my Lord, I'd rather eat."

MY LORD: "What say you to this statue here?  
Does it 'not flesh and blood appear?"

SYNTAX: "I'm sure, my Lord, 'tis very fine;  
But I, just now, prefer your wine."

MY LORD: "I wish to judge, by certain rules, The Flemish and Italian schools;  
And nicely to describe the merits Or beauties which each school inherits."

SYNTAX: "Tho', in their way they're both bewitching, I now prefer your Lordship's kitchen."

They finish their dinner, and:  
SYNTAX: "To view them now would be a trouble,  
For faith, my Lord, my eyes see double."

At the moment I know nine of these figures. This article may bring others to light.

MOST people are acquainted with the name of Dr. Syntax, but not many would care to answer an examination paper on his life and adventures; nor, indeed, should any harassed parent, pursued by questionings from his offspring about this shadowy character, blush to confess his ignorance. The worthy Doctor comes from too poor a mould, and sprang from too second-rate a brain, to

demand admittance to a literary elysium which contains Don Quixote and, on a lower plane, Samuel Pickwick and John Jorrocks. Nevertheless, he cuts an undignified caper or two in the world of books, and, as these illustrations show, he found his way to Staffordshire and Derby: his real claim to our remembrance is because his outward appearance was originally due to the agile imagination and robust pencil of Thomas Rowlandson.

Dr. Syntax was introduced to the England of the Regency and the Peninsular War in this way. Between 1809 and 1811 Rudolph Ackermann in the Strand brought out a long-forgotten "Poetical Magazine," and for this publication Rowlandson

1. DR. SYNTAX AT YORK RACES, WHERE HE WAS SWINDLED BUT SAVED BY AN ACQUAINTANCE.

suggested a series of plates illustrating the adventures of a schoolmaster on tour. The scheme was accepted, and William Combe, a versatile, brilliant, and, by our standards, not very reputable journalist, was given the task of writing the story of the plates in rhymed couplets. Combe was an extraordinary character, whom it is tempting to discuss at length; this much at least must be said about him here. He was born in 1741; educated at Eton and Oxford, and came down with no money and no degree. He was a very handsome fellow, lived in princely style, spent much of his time in the Fleet Prison, and was by turns waiter, cook, and a private in the French army. He returned to England in 1772, and, until his death in 1823, made his living by his pen. He wrote much political propaganda for Pitt and was rewarded with a pension which lasted until the next change of Government; he

edited many ephemeral publications, and wrote all the letterpress for Boydell's "Thames" and for Ackermann's "Westminster Abbey," "Oxford," and "Cambridge." His earliest literary effort is "Diaboliad, a poem, dedicated to the worst man in His Majesty's Dominions" (1776)—by which he referred to Simon, Lord Irnham, whose mistress he had married in return for the promise of an annuity: his lordship cheated him and Combe had his revenge. Much later in life he was a respected and useful member of the staff of the *Times*.

6. DR. SYNTAX TREED BY THE BULL NEAR OXFORD: A PIECE OF DERBY PORCELAIN AFTER THE ROWLANDSON ILLUSTRATION TO THE "TOUR"—SHOWN ON THE RIGHT.



2. DR. SYNTAX READING HIS "TOUR" TO A SOMNOLENT AUDIENCE IN "THE DUN COW."

we are apt to attach Importance to any little unexpected exertion of decaying strength. . . . When the first print was sent to me, I did not know what would be the subject of the second; and in this manner in a great measure the Artist continued designing, and I continued writing, every month for two years, 'till a Work containing near ten thousand Lines was produced."

"The Tour of Dr. Syntax in Search of the Picturesque," after running in serial form, was published as a book in 1812 and promptly became a best-seller. A second volume, "Dr. Syntax in Search of Consolation," appeared in 1820, and a third, "Dr. Syntax in Search of a Wife," in 1821. Convincing proof of the way in which the learned Doctor had caught the fancy of the public is afforded by the existence of several imitations, one of which took Syntax to Paris, and by the manufacture of the figures illustrated herewith. I have no space for a complete demonstration, but Figs. 6 and 7 are a sufficient indication of the way in which Rowlandson's plates were translated into porcelain. The group comes



4. COMING ASHORE AT CALAIS: STAFFORDSHIRE POTTERY; NOT, AS THE OTHERS, DERBY PORCELAIN.



7. THE DRAWING BY THOMAS ROWLANDSON WHICH ILLUSTRATED THE EPISODE OF THE DOCTOR'S ESCAPE FROM THE BULL—TO BE COMPARED WITH THE FIGURE SHOWN ON THE LEFT.





# SOUTH AFRICA—

## *Land of Good Hope*

THE lofty pediment which crowns the frontage of South Africa House in Trafalgar Square, London, bears a carving in stone of an old-time vessel of sail named Good Hope. The symbol is linked historically with the foundations of South Africa—*Land of Good Hope*—and it is apposite to the present-day conditions in this Dominion. There, happily, prosperity, faith and optimism prevail. There, too, travel of unspoiled charm may well unfold new vistas of opportunity and interest.

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# UNION OF SOUTH AFRICA



## BOOKS OF THE DAY.

(Continued from Page 484.)

problem, and possibly the authorship can never be definitely proved; but I happen to know someone who has gone deep into the evidence and the probabilities,



A LONDON EXHIBITION OF EIGHTEENTH-CENTURY GOUACHE WORK: A GARDEN SUBJECT, BY AN ARTIST OF THE ENGLISH SCHOOL (C. 1790), TO BE SEEN AT MESSRS. WALKER'S GALLERIES. (22½ BY 16½ IN.)

The gouache work to be seen in the extremely interesting exhibition at Messrs. Walker's Galleries, at 118, New Bond Street, includes examples from the English, French, Italian, German, and Dutch schools in this medium. The chief Englishman represented is Paul Sandby, R.A. The exhibition is open from October 3 to November 6.

and I hope that perhaps before very long we may have a book containing the results of his research.

Reverting, in conclusion, to the subject with which I began, I should like to add that whoever wants to read the story of Napoleon's escape from Elba and "that world-earthquake, Waterloo," told concisely with dramatic effect and modern vivacity, should make haste to acquire "THE HUNDRED DAYS." By Philip Guedalla. With eight illustrations and End-paper Maps (Peter Davies; 5s.). Mr. Guedalla, who combines historical knowledge with

mastery of limpid prose, is here thoroughly in his element. His outline of the Waterloo campaign, he points out, differs in several important respects from the accepted version. Thus, he adduces some "entirely overlooked" evidence of Napoleon's intentions expressed in conversation with English visitors in Elba during the previous winter. The

various excuses for the Emperor's defeat are effectually killed by irony. "It is remarkable to note," writes Mr. Guedalla, "how rarely this decisive victory has been attributed to the skill of the victorious commanders. Every other explanation has been freely used. . . . British commentators are often moved by an excessive chivalry to dwell lingeringly on Wellington's alleged mistakes, a catalogue that ends incongruously with a complete victory over the world's greatest soldier." The illustrations are a specially attractive feature of the book. They include four sketches of the battlefield done immediately after the battle and reproduced for the first time, by permission of the

King, from water-colours by D. Dighton in the Royal Library at Windsor, besides an unpublished miniature of Napoleon from the same source.

For the latest description of the field of Waterloo from the tourist's point of view, with advice on the best way to visit it, the reader may be referred to the relevant section of "A WAYFARER IN BELGIUM." By Fletcher Allen. With twenty-seven illustrations and End-paper Map (Methuen; 7s. 6d.). This author also gives a vivid

picture of far greater battlefields—those of Flanders—a century after Napoleon, and tells how Ypres and other ruined towns have been rebuilt, resuming outwardly their former aspect, but looking "like a stage setting" and "pitifully new." Mr. Allen's book, with its excellent photographs, has a touch of individuality and personal travel experiences which raise it far above the average of its kind. C. E. B.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A HARMONIOUS FIGURE OF THE GOD RAMA, IN COPPER; PROBABLY MADE IN SOUTH INDIA IN THE SEVENTEENTH CENTURY.

This figure is cast in copper by the *cire-perdue* process. The divine hero, Rama, is represented standing in the three-flex (*tribhanga*) attitude upon a lotus-base, holding with his left hand the mighty bow of Shiva, Kodanda, and in his right hand the arrow—now missing. As king of Ayodhya (Oudh), he wears the imperial head-dress. The story of Rama's adventures is given in the Ramayana, the great epic poem of the fifth century B.C.

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## THE PLAYHOUSES.

### "NO MORE LADIES," AT WYNDHAM'S.

RATHER than "prepare this comedy for the English stage," it would have been better to have left it its American atmosphere, for, despite the adapter's efforts, the characters persistently refuse to lose their nationality. Americans, one gathers, regard marriage merely as the means to a divorce. For this reason, London audiences are not likely to be greatly interested in the "love scenes" between Miss Ann Todd and Mr. Arthur Margetson, admirably played though they are. The second act is farcically amusing. Diana, finding that her husband has deceived her, revenges herself by inviting for a week-end, not only the cabaret singer with whom he has had an affair, but an earlier indiscretion with a present and ex-husband. Mr. Evelyn Roberts, Miss Jane Walsh, and Mr. Edgar Norfolk get a number of laughs as this trio. In the third act Diana arouses her husband's jealousy by spending the night in a summer-house with one of the guests. Whether she has anything to "confess" or not is left undisclosed even at the fall of the curtain. The fear of a repetition of the situation is, apparently, enough to make her husband turn over a new leaf. That brilliant comédienne, Miss Ellis Jeffreys, is wasted in the rôle of a slangy grandmother. A brilliant company do all that is possible for the play, but never succeed in making it first-class entertainment.

### "NIGHT HAWK," AT THE VAUDEVILLE.

Maisie de Vere, a worn-out street-walker of forty, persuades Dr. Perry to experiment on her with a rejuvenation process so dangerous that he is reluctant to risk it on a patient. It is so successful that the doctor's ne'er-do-well younger brother, assuming her to be a virtuous girl of twenty, falls in love with her. Though the doctor, insisting on her abandoning her former life, has somewhat callously suggested she should marry a good man, he is distinctly angry when, taking him at his word, she arranges to marry his brother. That the brother, posing as a banker rather than the bank clerk he is, steals to entertain her is hardly Maisie's fault. Nevertheless, such being the fate of logic when the emotions are aroused, it is she who is punished. The doctor discloses her past to his brother, with the result that she is driven back to the streets. Sheerly theatrical, the play has

entertainment value; if only for the reason that it gives Miss Beatrix Thomson an opportunity of running up the whole gamut of emotions. She is pathetic as the burnt-out woman of the first act; pertly amusing after she has regained her youth; gets real emotion into her love scenes; while her display of hysteric despair at the end, though "theatre," is good theatre. Miss Maire O'Neill contributes an amusing sketch of a drunken Irishwoman.

### "MOONLIGHT IS SILVER," AT THE QUEEN'S.

The appearance of Miss Gertrude Lawrence and Mr. Douglas Fairbanks, jnr., on the same programme will probably win success for this play, but it cannot rank as one of the major works of Miss Clemence Dane. The rôle of Josephine, however, does give Miss Lawrence opportunities of displaying most of her arts as an actress. Too many, perhaps, for she seems more intent on "scenes" than the development of character. Josephine has been secretly building a new house, with the result that her architect's wife regards their frequent meetings with a jealous eye. Mr. Barry Jones cleverly suggests by his manner that he is the last man of whom any husband should be jealous. Yet Stephen, the husband, is jealous, and so pesters his wife for an admission of her guilt that she obligingly lies to him. Mr. Douglas Fairbanks, jnr., plays the rôle of the husband with sincerity, and makes an excellent foil for Miss Gertrude Lawrence. There are many other excellent performances, not the least being that of Mr. Cecil Parker as a dramatist who is sick of "kudos," and yearns for a vulgar, commercial success.

### "WHO'S WHO?" AT THE DUKE OF YORK'S.

All Mr. P. G. Wodehouse's stock characters are here, and vastly amusing they are. There is an air of Victorian snobbishness about the way that Syd Price, the barber who believes himself the rightful Earl of Droitwich, drops his aitches. Still, while modern audiences consider dropped aitches an excuse for merriment, one cannot blame a dramatist for taking advantage of an easy laugh. Mr. Peter Haddon gives an amusingly languid performance as the Earl who becomes a hairdresser, and his shaving of Mr. Lawrence Grossmith is one of the most amusing scenes of the evening. There is a typical Wodehouse quip in almost every line, the chief defect of the play being that there are not sufficient comic "situations"

for a farce. It is all too leisurely in its action. Mr. Morton Selden has little to do save remind us how amusing he can be when given the material. Miss Violet Vanbrugh plays Lady Lydia in a manner that suggests there is a good deal in a name. Miss Lilian Bond, a film star, makes a promising stage début as the heroine.

### PRINCE GEORGE'S WEDDING CAKE.

In preparation for the marriage of their Royal Highnesses Prince George and Princess Marina, the order for the royal wedding cake has been placed. Messrs. McVitie and Price, the famous biscuit and cake manufacturers, have had the honour of being entrusted with the order, and the cake will be made at their Edinburgh Works; whilst the icing will be done at the Harlesden Works, London. The cake will be over nine feet high, weighing 800 lb.; and, as the ingredients are to be of Empire origin, it will be truly a British Empire cake. When completed, it will be mounted on a solid silver stand of exceptional design.

The third edition of "Who's Who in Art?" (published by the Art Trade Press at a guinea) has been entirely revised and reset in fresh type, and over six hundred new names appear. The styles employed by artists in signing their works are added to their biographies. In the introduction it is stated that "the intention is to make 'Who's Who in Art?' of serious value in establishing the authenticity of a picture, not only at the present time, but more especially in the years to come." Altogether, this is a most useful book of reference.

In order to help the Feathers Club, in North Kensington, which is run, under the patronage of the Prince of Wales, for the benefit of unemployed men and women, it is suggested that shooting men should enrol themselves as members of Feathers Shoots, each owner of a shoot to contribute a minimum subscription of £2 per season. Further, it is thought that shooting men who are not actually owners or tenants, but who do shoot whenever possible, will be glad to join as members, at a minimum subscription of 10s. We understand that a Feathers Club Badge will be issued to all owners, members, and keepers of enrolled shoots. Those interested should write to Mr. A. L. Fleming, at 53, Stratton Street, London, S.W.1.

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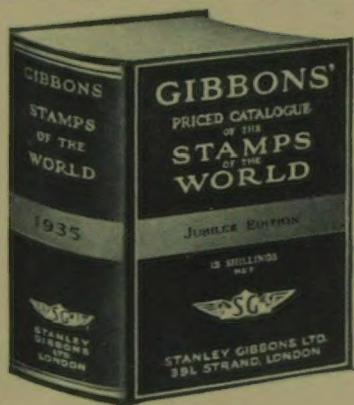
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The new "Stamps of the  
World" catalogue of Messrs.  
Stanley Gibbons, Ltd. (15s.),  
includes many additional varieties,  
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2000 pages. It celebrates its  
seventieth year of publication  
with a jubilee edition, extensively  
revised, and with prices allotted  
to many stamps not priced in the book before.

With nearly 2000 stamps arriving from all parts  
of the world in a year, there is an  
abundance of fresh material for the  
collector who cultivates the artistic  
and pictorial issues. The tendency  
in nearly all countries is to make  
their stamps more interesting, and so  
to make them a medium for proclaiming  
the attractions of the issuing country.

The Viennese painter, Georges  
Jung, has designed a varied and  
picturesque set for Austria, depicting  
characteristic country types and  
backgrounds of the Austrian provinces.  
There are eighteen values, each in a  
different design. A horse-herd from  
Burgenland appears on the 1 groschen  
illustrated; in the background is a  
windmill on the shore of the Zicksee,  
with yachts in sail in the offing.

Brazil is celebrated for its first postage stamps, the  
so-called "bull's-eyes" issued soon after Great Britain  
produced the first adhesive postage stamps. A second  
and almost equally notable  
issue in 1844, known as the  
"slanting figures" series,  
has provided the theme  
for a set of four stamps  
issued on Sept. 16 in  
honour of the Philatelic  
Exhibition at Rio. The  
values are 200, 300, 700,  
and 1000 reis, and each  
stamp is surtaxed 100 reis.



FRANCE: BLERIOT'S CHANNEL  
FLIGHT 25 YEARS AGO.

Always favouring the  
best steel-plate engraving, Canada's recent pictorial stamps  
for the Cartier celebration and the United Empire  
Loyalists are handsome stamps. So  
is the latest 2 cents red-brown, which  
marks the sesquicentenary of the found-  
ing of New Brunswick. The seal of the  
Province provides the motif for the design.

France is happier in its few recent  
commemorative stamps than in most  
of its modern efforts. The Cartier  
portrait stamps are excellent, but I  
illustrate the newest arrival, the 225-  
franc violet stamp which marks the  
twenty-fifth anniversary of M. Louis  
Blériot's first flight across the Channel.



POLAND: MARSHAL  
PILSUDSKI'S POR-  
TRAIT ON A "1914-  
1934" STAMP.

Poland is content with one handsome stamp portraying  
Marshal Pilsudski, the warrior President.

Collectors will be interested in com-  
paring the photogravure stamps Messrs.  
Waterlow and Sons have just produced  
for Spanish Morocco, with those which  
Messrs. Harrison and Sons are printing  
by a similar process for use here in our  
own land. Of the Moroccan type illus-  
trated, three values have arrived:  
1c. red, 10c. green, and 50c. orange.  
A fine series is in progress in the United  
States, dedicated to the great National  
Parks and showing some very attractive  
views. They are coming out at intervals,  
and those received to date are 1c.  
Yosemite, 2c. Grand Canyon, 3c. Mount  
Rainier, 5c. Yellowstone, 6c. Crater  
Lake, 9c. Glacier Park.



CZECHOSLOVAKIA:  
LEGION SOLDIERS  
OF 1914.



GERMANY: THE  
SAAR "IN GER-  
MAN HANDS."

The stamp is a little belated in arrival,  
for the anniversary fell on July 25.

Germany has been busy with new  
stamps. Several of the Hindenburg  
medallion stamps have been re-issued  
with black borders. The Nuremberg  
gathering of the Nazis was marked by  
two special stamps with a view of  
Nuremberg, and two propaganda stamps  
have been put forth to show Germany's  
ambitions in the Saar. The 6-pfennig  
illustrated above seems to imply that  
the Saar is already in the Führer's hands.

Czecho-Slovakia and Poland cele-  
brate the twentieth anniversary of  
their respective Legions which took  
part in the war. The former country has  
sent out a set of four engraved stamps  
depicting the consecrating of the Flag,  
the enrolment, and types of soldiers.



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October 8th and 9th The "Cunningham Park" Collection.

October 15th and 16th A British Colonial Collection.

October 22nd, 23rd and 24th The "Arthur Hind" France and  
Colonies.

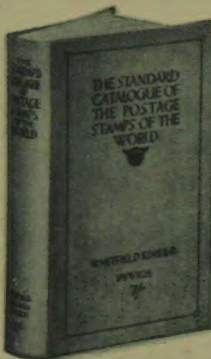
October 29th and 30th The "W. G. Napier" Collection.

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## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

A SILENT warning for the zones of silence—built-up areas in all parts of England—which I strongly recommend car purchasers to add to their new models is the Lucas "pass-light and fog" lamp,



AT BRIDGE END, WARWICK: A NEW 1935 ROVER "TWELVE" SALOON.

generally known in the trade as FT37. This works better than running with dipped head-lamps in lighted streets, or, rather, in streets where lamp-posts exist whether lighted or not—an important fact. It can be fitted on the car with a special switch with a spring-button top enabling the lamp to be operated in the same way as a horn. When the beam is wanted for any length of time, as in fog, the positive "on-off" switch is used. This lamp projects an intensely powerful but broad, flat-topped beam entirely free from any upward light. Consequently the driver can leave it on to warn traffic that his car is approaching, yet not dazzle oncoming drivers. I think it is well worth its price of two guineas complete with equipment, and fitted at any of the Lucas Service Stations. I am not sure whether that sum includes the Special No. 68 combined signalling and "on-off"

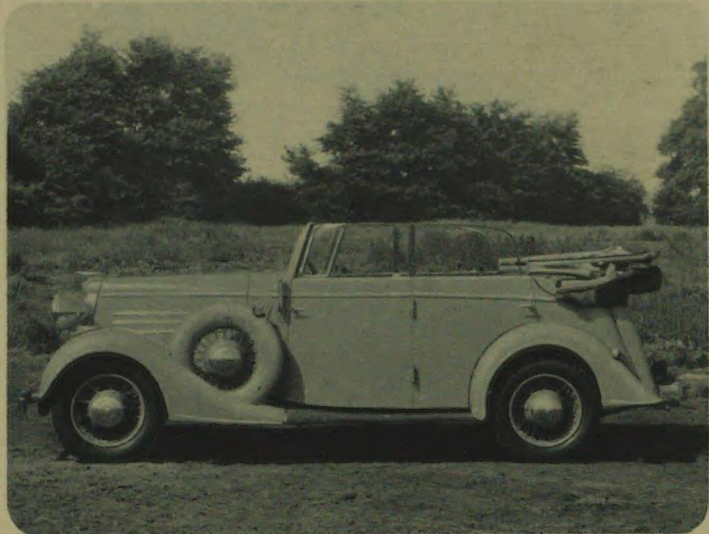
switch, as I paid 7s. 6d. for mine, supplied to fit an already existing lamp; but I believe it does. This switch, by the way, is a most important part of the outfit. For normal purposes the "on" and "off" switch at the side is operated. For signalling, the side switch control is placed at the "off" and the button at the top of the switch is used in the same way as a horn push. Thus one can flash this light off and on in a second or less, as one approaches cross-roads or prepares to turn a corner in places where one would usually sound the horn. Instead, one presses the button and floods the street ahead with light, to warn other road-users of the car's approach. Personally, I think driving without using a horn at night time is an easy matter. The difficulty is in daylight hours, as I remember driving from Brighton to Newcastle-on-Tyne and back again in 1912 only sounding the horn three times on that double journey. Traffic was not so dense as it is nowadays, but it was a difficult drive for a "silent" journey, as one passed through so many busy towns full of horse traffic, as well as pedestrians, other motors, and trams. But even in those days there was far too much horn-blowing, both at night and day time, owing to the

invariable question if an accident happened: "Did you sound the horn?" If the answer was in the negative, however innocent a motorist might have been, that reply cost him a conviction as the transgressor.

Prince George has graciously consented to open the Olympia Motor Show on October 11. There are more stands taken for this automobile exhibition than there were last year, so that it is expected to attract an even larger number of visitors than the 235,000 who paid for admission in 1933. This is the twenty-eighth motor and accessories exhibition held by the Society of Motor Manufacturers and Traders.

The first motor show of any real size in London was held by the late Mr. Charles Cordingley at the Royal Agricultural Hall in 1898, although at the Laundry Exhibition, also promoted by Mr. Cordingley, held at the Royal Agricultural Hall in the spring of 1896, there was a display of cars and motor-cycles in the Gallery, as well as motor-boats, collected and shown by New and Mayne, Ltd., electrical and automobile engineers of Westminster, with works at Woking. As has often been the case of pioneers in a new industry, this firm, which had started making motors at Woking in 1894, did not receive sufficient support, and was wound up before the 1900 R.A.C. 1000-miles reliability trials put the British motor industry on a better commercial basis and brought support from the carriage-owning public.

The Ford Motor Company, Ltd., are holding their annual exhibition at the Royal Albert Hall, Knightsbridge, London, from Oct. 11 to 29, concurrently with the Olympia Motor Show, as they are not exhibiting at the latter display.



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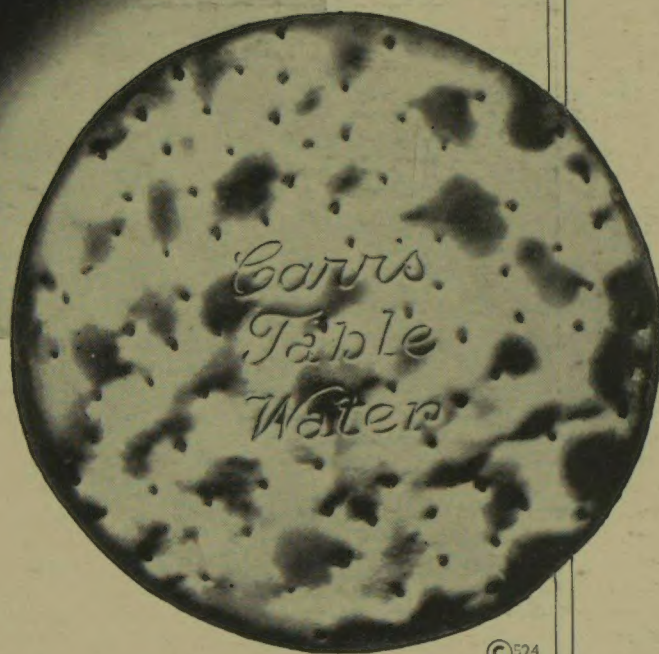
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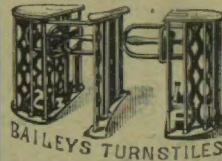
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